

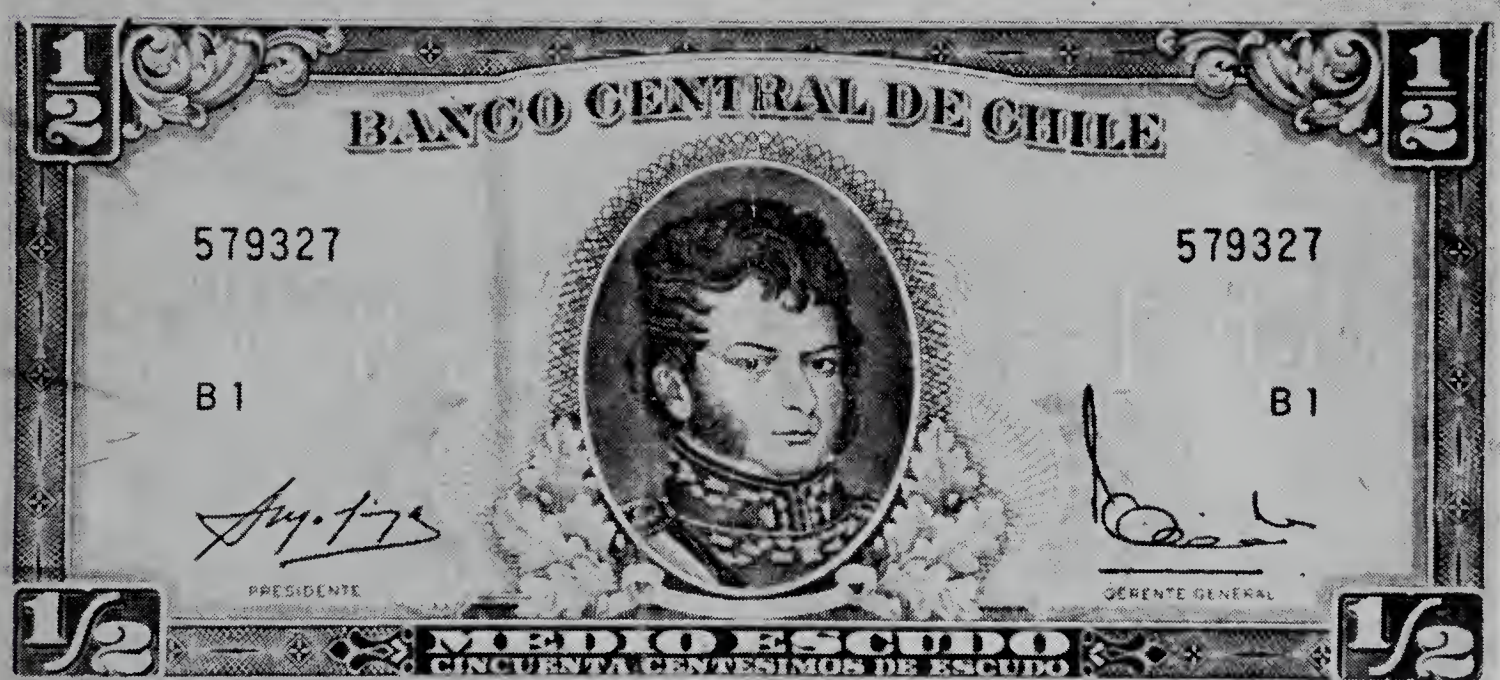
Summer, 1966

Vol. 23, No. 3

Whole No. 91

The Essay-Proof Journal

Devoted to the Historical and Artistic
Background of Stamps and Paper Money



Obverse of Chilean one-half escudo note, with the O'Higgins vignette widely used on postage stamps. See Page 114.

Official Journal of The Essay-Proof Society

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THE
STAMP
OF
APPROVAL

PAULSEN K. BAILEY

1382 SOKAK 2/2

IZMIR - TURKEY

Mr Bernard D. Harmer
H. R. Harmer, Inc.
6 West 48th Street
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19 May 1966

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From the moment that your advance check was received until the arrival of the balance I had the utmost confidence that the price we had agreed on would be obtained. This speaks highly not only for your appraisal but also for your client list of interested parties.

I hope that we may have the occasion to do business together in the future, and, until then, remain,

Very truly yours,

Paulsen K. Bailey
Paulsen K. Bailey

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H. R. HARMER, Inc.

Private Treaty Department

6 West 48th Street, New York, N. Y. 10036

(212) PL 7-4460

The Essay Proof Journal

Vol. 23, No. 3

Summer 1966

Whole No. 91

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Editor

BARBARA R. MUELLER, 523 E. Linden Dr., Jefferson, Wis.

GEORGE W. CALDWELL, *Foreign Editorial Consultant*

ROBERT H. PRATT, *B. N. A. Editorial Consultant*

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THE ESSAY-PROOF SOCIETY meets the second Wednesday of each month (except January,
July and August) at the Collectors Club, 22 East Thirty-fifth Street, New York,
at 8 P. M. Visitors are cordially invited to attend these meetings, at which there
are always interesting exhibits and discussions.

The Editor Looks at SIPEX Exhibits

(Note: Our Secretary, Mr. Kenneth Minuse, is gathering "official" descriptions of the essays and proofs in the prize-winning collections of our members. Meanwhile, while memories and notes are still fresh, here are brief descriptions of essays and proofs seen by the Editor. She takes all responsibility for any errors or omissions; owners of exhibits thus slighted are invited to submit corrections, which will be published.)

A glance at Section 1 (U. S.), group 10 (essays, proofs and specimens) at SIPEX would lead one to believe that our specialty did not fare well at the big show. Of course, all four familiar entries were recognized by the judges to the following extent:

DR. JULIAN BLANCHARD—stamps and paper money with identical or similar design—silver award

FALK FINKELBURG—U. S. 1861-67 issue: essays and proofs—vermeil award

MRS. RAE D. EHRENBURG—proofs and trial colors of the State Department—gold-silver award

CHARLES A. FRICKE—family tree of proofs of the first issue postal card 1873-75—vermeil award

However good these exhibits were, they comprised only a small part of the essays and proofs shown at SIPEX. Almost all of the notable exhibits of stamps featured the so-called "full meal" of philately—preparation and production, the stamps themselves, and usage. The first course was the one in which essays and proofs were prominent. It demonstrated again that our specialty is one of the most widely accepted facets of philately. Indeed, it would be Utopian if all those collectors who recognize our specialty would also advance it through membership in The Essay-Proof Society.

The following tabulation of essays and proofs outside the special U. S. grouping was made "on the run," as it were:

C. W. CHRISTIAN, La Habra, Cal.—frames 204-208, vermeil medal—U. S. 1c issue of 1861; evolution and varieties; die and plate essays, experimental and trial color proofs . . . only reported copy of the 12 mm. SPECIMEN overprint. (This attractively presented collection included many Bowlsby patent essays and much data on grill patent papers, as well as the 3c Loewenburg patent decalcomania essay sheet of 25.)

MRS. MARGARET L. WUNSCH, Aurora, Ill.—frames 227-230, vermeil medal—The U. S. 1869 issue: stamp vignettes on paper money, proofs and invert proofs . . . (Mrs. Wunsch showed bank notes with the same vignettes as the 3, 12, 15, 24 and 90c stamps.)

MRS. ETHEL M. MCCOY, New York—frames 260-269, gold-silver medal—The Trans-Mississippi issue of the U. S. 1898: essays, proofs, specimens. . . (This famous collection contains almost every possible type of die proof, including the beautiful bicolored essays.)

JOSEPH G. REINIS, Brooklyn, N. Y.—frames 332-335, silver medal—U. S. City Despatch Post, 1842. (Mr. Reinis included proofs and stock certificates with the portrait vignette.)

GEORGE C. SLAWSON, Craftsbury Common, Vt.—frames 371-380, vermeil medal—U. S. postal cards from the essays of 1872 through the cards of 1885. (This comprehensive showing by the editor of the Essay-Proof Society Catalog of U. S. Postal Card Essays and Proofs was literally loaded with beautiful essays.)

JOHN VELEK, Chicago, Ill.—frames 761-764, three albums, silver medal—Czechoslovakia: selected pages from a specialized collection of the first issue, including proofs. . .

JAROSLAV JAKUBEC, Prague—frames 770-774, two albums, bronze-silver medal—A research collection of essays and color proofs from 1918 to 1938. (This was a bi-lingual collection, easily understandable. Much of Alfons Mucha's work was included. See John Velek's article in JOURNAL No. 83. Mr. Jakubec prefaced his display with the comment that it is a long and complicated way from artist's proof to issued postage stamp as we use it in our everyday life.)

RAYMOND DUXIN, France—frames 865-870, bronze-silver medal—"Les Timbres Inconnus de France"—essays and proofs of French stamps which were unissued, unadopted, or issued with modifications from the beginning of postage stamps to the present day.

W. J. CONNELLY, Brooklyn, N. Y.—frames 876-888, one album, bronze medal—French Congo definitives 1900-04: a study of the issue, its printing, paper, essays and proofs. . . . (Some of this rather obscure material was illustrated in Robert G. Stone's article in JOURNAL No. 90.)

ARTHUR SALM, Chicago—frames 1211-1230, three albums, gold medal—the posts of Thurn and Taxis: a comprehensive exhibit including most of the known essays, proofs, original artist's pencil drawings. . . .

MAX GUGGENHEIM, Basel—frames 1314-1323, gold medal—Great Britain 1860-1900: a general collection, including . . . essays . . . (with a nice selection of the 1839 Treasury competition proofs.)

HAROLD W. FISHER, London, frames 1337-1346, vermeil medal—Great Britain: a study of Queen Victoria essays, die and plate proofs, color trials, imprimaturs and specimens . . . coverage of the 1879-80 essays embodies research and clears up a dubious attribution.

WALLACE W. KNOX, Oakland, Cal.—frames 1330-1336, vermeil medal—Great Britain 1840-1880 line engraved and embossed issues . . . Treasury essays, proofs, Royal reprints, rainbow trials. . . .

J. W. M. STONE, Oxford, England—frames 1347-1349, one album, silver medal—the early dies of Perkins, Bacon & Co. . . . drawings, essays and the proofs of 1840-84, showing the techniques by which the dies were engraved and the inter-relationship of those of similar design.

CHANDOS W. K. NEALE, London—frames 1350-1355, one album, silver medal—Great Britain, King George V definitive and commemorative issues essays, die proofs, color trials (including die proofs of the 1913-34 high values.)

ROBERT H. PRATT, Milwaukee, Wis.—frames 1407-1416, bronze-silver medal—Newfoundland philately during the responsible government period, 1855-1949, a selection of covers, die and plate proofs and stamps.

C. M. JEPHCOTT, Toronto, Canada—frames 1389-1398, gold medal—early issues of British North America (including essays and proofs.)

MORRIS H. LUDINGTON, Silver Spring, Md.—frames 1442-1452, two albums, gold-silver medal—Bermuda, 1868-1900, with 20th century essays, proofs and specimens . . . artist's drawings (and unaccepted American Bank Note Co. essays).

HARRY H. FRENKLE, New Orleans, La.—frames 1549-1551, bronze medal—British India prior to 1900, including proofs and essays.

MAXWELL JOSEPH, London—frames 1509-1518, gold medal—Cape of Good Hope (including an original die proof on India of the 6d and an 1853 master die proof of the one pence).

DR. ALDO GHIO, Italy—frames 1543-1548, gold-silver medal—specialized collection of British India (including Thullier's 1854 essays and the Calcutta Mint essays of 1853).

MARCEL STANLEY, New Zealand—frames 1569-1572, two albums, gold medal—New Zealand essays, proofs and specimens. This exhibit contains die and plate proofs, color trials and "specimens" of accepted and unaccepted designs. There are many artist's original drawings and sketches; series of progressive die prints (including the 1898 hand painted essays, a subsidiary die proof of William Humphrey's engraving of the Chalon head, four large pencil drawings of proposed Edward VIII stamps and Edmund Dulac essays for the 1947 health stamps, as commissioned by Bradbury, Wilkinson).

JOHN H. POWELL, Australia—frames 1588-1592, two albums, silver medal—Samoa . . . die proofs (and a copy of the photo used for the Malietoa issue of 1892 plus progress pulls of the same).

SIDNEY HARRIS, England—frames 1593-1602, silver medal—Straits Settlements (including 1935 essays by the Survey Department for an oblong George V issue and 1936 essays also by the Survey Department for a George V issue similar to the design adopted for George VI).

COL. D. M. ELLEY, England—frames 1621-1627, one album, silver medal—Cyprus postal history 1419-1928 . . . with essays, artist's drawings, color trials, die proofs. . . .

PHILLIP SILVER, Brooklyn, N. Y.—frames 1636-1645—gold-silver medal—specialized U. S. air mails (including die proofs from the Franklin D. Roosevelt collection).

NATHANIAL LITT, New York—frames 1698-1703, vermeil medal—early air mails of Uruguay (including a photo essay and trial color of the Pegasus design).

GUILLERMO JIMENEZ R., Mexico City—frames 1810-1814, silver award—1863-1963: a century of Costa Rican proofs and essays (arranged according to the *Catalogo De Sellos Postales De Costa Rica* by Dr. Carlos Saenz Mata; including American Bank Note Co. die proofs and complete essays of the 1945 Columbus issue by Litografica Nacional).

NORMAN S. HUBBARD, New Haven, Conn.—frames 1824-1833, gold medal—Guatemala, pages from a highly specialized collection, including proofs and essays. . . . (including die proofs of the 1871 issue and a proof signed by Hulot; 1878 issue essays and artist's drawings; 1879 American Bank Note Co. die proofs; and a paste-up Seebeck essay.)

LADY DAVID, London—frames 1916-1925, gold medal—China postal history and postage stamps 1878-1910, including essays and proofs (such as original water color sketches for the central design of the Imperial Maritime Customs Post).

WARREN G. KAUDER, Newark, N. J.—frames 1926-1935, gold-silver medal—China: first Imperial issues to the early Republic issues 1878-1923 . . . including proofs and essays of unissued stamps. . . . (such as large mother die proofs in black and white of the 1894 Empress Dowager issue, proofs on cigarette paper, and Grant essays and proofs as described in JOURNALS No. 86 and 87.

W. H. ADGEY-EDGAR, Guilford, England—frames 2057-2059, silver medal—early postal history of Mongolia: selected items showing the . . . unique proofs of the 1932 issue (including a red perforated color proof from the archives of the Mongolian People's Republic).

DR. H. H. HIRST, Glasgow—frames 2068-2071, silver medal—Palestine under British Administration (including a 1945 essay on glazed paper, a prize-winning design of an ancient cherub).

Essay-Proof Journal Wins Highest Award at SIPEX

Members of The Essay-Proof Society can take pride in the fact that this magazine won a Vermeil Medal, the highest award given to literature of its group at SIPEX. Competition was keen, with 123 entrants in the class.

Winning this significant award was made possible only through the cooperation of many people—authors to printers. We wish to thank everyone who supports THE ESSAY-PROOF JOURNAL with contributions, articles and advertising. A special nod is due the J. W. Stowell Printing Co. for superior, on-time production of this small, highly specialized publication.

But we cannot rest on our laurels. The JOURNAL is "our pride and joy," as Dr. Blanchard says; it is the Society's primary project. To maintain its superior rating, we need a steady flow of articles, particularly on U. S. stamps and numismatic subjects. Special literary skill is not required. Editorial assistance is yours for the asking.

We also need a devoted body of readers, faithful advertisers and a growing membership. Please help us stay on top.

BARBARA R. MUELLER, *Editor*

On December 1, 1963, Portugal released a single design (Scott's A231), three-value set commemorating the 10th annual year of its airline service, commonly termed TAP (Transportes Aeros Portugueses). Paulo Guilherme created the design and the Portuguese Mint lithographed the stamps. This issue was authorized by the Minister of Communications in his Decree No. 20,194, dated November 25, 1963.

U. S. Unionism and the Power Four-Plate Printing Press

By Norton D. York

The Congressional Act of July 1, 1862, authorized the institution of the United States Internal Revenue system to raise revenue for financing the expenses of the Civil War and for the appointment of a Commissioner whose duty it would be to assess, levy, and collect taxes and to provide special stamps to carry out this legislation.

The large portion of the printing of these stamps was done by private bank note companies. However, the Bureau of Engraving and Printing was producing cigar and beer revenue stamps in 1867. The Bureau increased its own printing of the revenue stamps to such an extent that by 1873 its issuance amounted in excess of 224 million, and the list was extended to cover such products as compound liquor, snuff, cigars and cigarettes.

As the increasing demand for a larger production of revenue stamps could not be met economically with the ordinary hand-operated single-plate presses in use at that time, a solution was attempted, which unwittingly was to conceive a new era of automation in the realm of intaglio printing. Upon the invitation of the new Secretary of the Treasury, John Sherman, the recently invented steam-power Milligan press was placed on trial in May of 1877.

The Milligan Presses

When Milligan arrived at the Bureau with his press, as a trained plate printer he fully realized that his new type of press might need adjustment and possible alteration when subjected to actual long production runs. Thus when testing was begun, it was not until January of the following year that formal presentation was made to the Bureau, even though he did not yet consider it to be fully adequate until some months later.

As the results began to show that greater production and lesser cost per man-hour was being achieved by use of this steam press, the Bureau management was naturally gratified. However, the plate printers became aware of the possible loss of employment to such an extent that organized opposition to the full use of these presses began to appear.

After some months of trial runs, the Secretary appointed a committee to evaluate the merits of the printed production. They reported that, even though on some work the results were not as good as that from the hand presses, nevertheless for a certain class of printing it was so satisfactory that savings to the Department would accrue by acquisition of this type of steam presses.

In accordance with this recommendation, a contract was entered into with the owners of the Milligan patent in January, 1880, to retain the press then on hand and for the procurement of five additional presses of the same type at a consideration of \$500 for each press and a royalty of \$1 for each 1,000 impressions printed therefrom. The production from these first presses were the two and four ounce tobacco stamps and the green reverses of some of the U. S. Notes.

In January of 1887, a second allotment of six improved Milligan presses was in operation and by now printing had been extended to include the reverses of the \$1 to \$10 Silver Certificates and also of the \$10 and \$20 U. S. Notes.

In this same year an Act was passed, to become effective on July 1st, giving all Bureau employees a 15-day vacation period. While this action was naturally intended

to be beneficial to them, an event intervened which unexpectedly caused it to be detrimental to the plate printers' employment situation.

This circumstance was caused by the depleted plate printers' working force coupled with the greatly increased demand for the cigar, cigarette and tobacco revenue stamps. Also was the recorded fact that these steam presses were by now producing over a third of the Bureau work and at a substantial saving in production costs. This induced the procurement of 18 additional steam-presses, "the straw that broke the camel's back."

These newly acquired steam-presses were so much improved over the former machines that they were set to producing the 50-cigar revenue stamps which were printed with black ink. As this color was more difficult to handle than the green used on the former stamps and securities from the earlier steam-presses, the plate printers realized that the possibility was imminent that the black faces of the currency notes might soon be in production. As this type of work was then being accomplished on the hand-roller presses, they were naturally worried concerning their future jobs.

Their predicament was presented to a general assembly of the Knights of Labor of North America being held at Minneapolis, Minn., in October of 1887. The plight of the Bureau plate printers was considered to be so serious that a resolution was passed that all Government securities, bonds, stamps and the like should henceforth be printed, for safety reasons, on the hand-operated presses to obtain more perfect impressions that would overcome counterfeiting.

Restrictions on Automation

Groups and individuals in organized labor lobbied so successfully that a bill embodying their demands was introduced in the Senate during January 1888, but it failed of becoming a law. That this defeat did not daunt the endeavors of the plate printers' lobbyists is evidenced by the following excerpts from the Fiftieth Congress, Session I report on page 511 as follows:

"... and for royalty for the use of steam plate printing machines, three hundred and ninety-eight thousand dollars, to be expended under the Secretary of the Treasury: Provided, that there shall not be an increase of the number of steam plate-printing machines in the Engraving and Printing Bureau. . . ."

This restriction was further enhanced in the same Congress in Session II, as recorded on page 945 in the following excerpt:

"... and for royalty, at not exceeding one cent per thousand impressions, for use of steam plate-printing machines, four hundred fifty-six thousand dollars to be expended under the direction of the Secretary of the Treasury: Provided, that no portion of this appropriation shall be used for repair or reconstruction of steam plate printing presses: Provided further, that there shall not be an increase of the number of the steam-plate printing machines in the Engraving and Printing Bureau . . . Provided, that unless the patentees of steam presses shall accept five hundred dollars already paid as royalty on each press and the rate per thousand sheets herein provided the said presses shall not be used by the Government after the close of the present fiscal year. . . ."

As the old royalty had been set at \$1 per thousand sheets, as mentioned above, the owners of the patent declined to accept this new lowered rate and therefore the steam plate-printing presses were discontinued after June 30, 1889, a drastic blow to the Bureau of Engraving and Printing and a decisive victory to the plate printers' union.

The first partial deviation from these restrictions occurred when the Bureau was awarded the 1894 production of the regular U. S. postage stamps. In order to carry out this new project, 13 power flat-printing presses were purchased. The plate printers' union raised no objection to their acquisition, basing their willingness for their use on

the principle that prior to the Department's award, such work had been done by private bank note companies and therefore there was no violation of the 1889 restrictions.

Being gratified with the resulting impressions from these new presses, the Secretary of the Treasury approved the purchase of 12 additional power presses in March, 1898, with the intention of using them for the printing of the backs of the United States Treasury notes and also for the Silver Certificates. However, their use for this type of printing by legislative action was restricted, as can be noted in the following excerpt from the Fifty-fifth Congress, Session II records on pages 604-05:

"... That hereafter all bonds, notes and checks shall be printed from hand-roller presses."

This restriction was further enhanced as may be seen on page 1082 in this excerpt:

"... six hundred and sixteen thousand four hundred dollars, to be expended under the direction of the Secretary: Provided, that no portion of this sum shall be expended for printing United States notes on Treasury notes of larger denominations than those that may be cancelled or retired: Provided further: that the faces of all tobacco stamps for use upon packages two pounds and upwards and of all beer, whiskey, cigar, snuff, oleomargarine, and special liquor stamps shall hereafter be printed from engraved plates upon hand-roller plate printing processes."

These two latest plate printers' lobby-enforced Acts, in addition to the like Acts previously passed, suppressed the full use of the capabilities of the steam presses for the following eight years until relief came in the year of 1908.

Attempts to remove these restrictions on the labor-saving power presses failed until some Bureau-interested members of the Appropriations Committee slipped a "joker" in a pending bill which was passed unnoticed. The result is explained in the following letter:

December 16, 1905

TREASURY DEPARTMENT

BUREAU OF ENGRAVING AND PRINTING

DEAR MR. YORK:

The following information, taken from the *Annual Report of the Director of the Bureau of Engraving and Printing* for the fiscal year 1907:

"Power Printing Presses—The Act approved March 4, 1907, 'Making appropriation for sundry civil expenses of the Government for the fiscal year ending June 30, 1908, and for other purposes' under the head, 'Wages of plate printers,' repealed the second proviso under this same head in the sundry civil act approved March 3, 1899, requiring the use of hand roller presses in the printing of internal revenue stamps. The repeal of this provision, permitted, after July 1, 1907, the use of power presses in the printing of this class of work. This was a most important piece of legislation, as it enables the Bureau to use rapid and improved machinery, which will greatly facilitate the execution of its work. Immediately upon approval of the act, the matter of obtaining a number of power presses was taken up, and the Director was authorized to make a contract for the construction and delivery of twenty such presses. This contract was made on March 19, 1907, the delivery of the presses to commence July 1, 1907, and the entire number to be delivered by September 19, 1907. The cost of these presses will be \$64,500, which will be paid from the saving effected in the appropriation for material and miscellaneous expenses, engraving and printing for 1907. . . ."

Very truly yours,

J. R. BAKER
Head, Office Services Branch

Victory for Automation

Nevertheless it was not until the early part of our engagement in World War I that a better breakthrough occurred. Due to the tremendous work load caused by the war-time condition, the Bureau asked for and received relief according to the following excerpt from the Sixty-Fifth Congress, Session I report on page 349:

"The Secretary of the Treasury is hereby authorized, during the continuance of the war with Germany, to have all bonds, notes, checks, or other printed papers, now or hereafter authorized to be executed by the Bureau of Engraving and Printing of the Treasury Department, printed in such manner and by whatever process and on any style of presses that he may consider suitable for the issue of such securities and other papers in the form that will properly safeguard the interests of the Government, except such presses as are used in intaglio plates shall be operated by plate printers: That . . . all Acts or parts of Acts heretofore enacted relative to the use of power and hand presses in the printing of securities of the Government are hereby suspended and declared to be not in effect during the continuance of said war, and at the termination of the war such Acts or parts of Acts shall be in effect and force as heretofore."

The power printed output which the Bureau produced even during the harassed war period was of such excellence that no longer could there be any doubt of its excellence when compared with the other types of printing and in accordance with this decision there was passed in the Sixty-Seventh Congress, Session IV, an Act containing the following provision:

"Hereafter the Secretary of the Treasury is authorized to print from plates of more than four subjects each upon power presses the fronts and backs of any paper money, bonds, or any other printed matter now or hereafter authorized to be executed at the Bureau of Engraving and Printing. . . ."

Thus was ended the restrictions on power printed products which had been in full and partial effect since July 1, 1889, and at last removed in full on January 3, 1923.

References:

History of the Bureau of Engraving and Printing, Treasury Department, Washington, D. C.

Electrostatic copies of Congressional Acts in the writer's possession.

Call for Annual Meeting

As directed by the Board of Directors, I hereby call the Annual Meeting or Convention of the Essay-Proof Society and announce it as required by the Society's By-Laws.

The Annual Meeting for 1966 shall be held at the Collectors Club, 22 E. 35th St., New York, N. Y., on October 12, 1966, at 8 P. M. and will be in session until all business which may lawfully come before the meeting shall have been transacted. The meeting may be recessed for such periods as may be deemed advisable during its continuance.

The election of Directors to replace those whose terms expire, and such other business as is provided for in Article III of the Society's By-Laws, shall constitute the agenda.

KENNETH MINUSE, *Secretary*

1236 Grand Concourse, New York, N. Y. 10456

Chilean Paper Money in the New “Escudo” Currency

By Derek Palmer

The affinity between Philately and the much older hobby of Numismatics is so well known that it is not at all surprising to find many stamp dealers also handling coins and paper money with growing enthusiasm.

With no special knowledge of numismatics and only with the thought of putting on record information for future collectors of Chilean paper money, we have written these notes regarding the bills issued since the introduction of the new currency.

Following years of inflation and with the intention of improving the status of the Chilean money and putting an end to the need for so many ciphers, a new currency was adopted in accordance with Law No. 13,305 of April 6, 1959, this being the “Escudo—Eo” divided into 100 “centésimos.” The first bills in the new money were the then current “peso” bills surcharged with the equivalent in escudos or centésimos:

Pesos	\$ 10	surcharged	1	centésimo
Pesos	50	surcharged	5	centésimo
Pesos	100	surcharged	10	centésimo
Pesos	500	surcharged	50	centésimo
Pesos	1000	surcharged	1	escudo
Pesos	5000	surcharged	5	escudo
Pesos	10000	surcharged	10	escudo
Pesos	50000	surcharged	50	escudo

During the circulation of these provisional bills, the Chilean Mint (Casa de Moneda) prepared new plates for the definitive paper money, with the following designs:

Eo	Obverse	Reverse
½	Bernardo O’Higgins.	Arrival of Almagro’s expedition to Chile.
1	Captain Arturo Prat.	Founding of the City of Santiago.
5	General Manuel Bulnes.	The Battle of Rancagua.
10	President José Manuel Balmaceda.	Meeting of O’Higgins and General José de San Martín after the Battle of Maipu.
50	President Arturo Alessandri.	Central Bank building.

The Eo 0.50 bill, of wide circulation, was printed by the offset process. Its predominant color is blue and there are two types: the first has a blue background to the obverse consisting of the word “escudo ½” repeated continuously and, on the reverse, the oval at the right hand side has a brown background. In the second type the blue background to the obverse was eliminated, while the background to the oval on the reverse is in green. All the other notes, with the exceptions mentioned, were printed from steel engraved plates.

The predominant color of the Eo 1 bills is purple, with the portrait in dark grey. There are four varieties in this denomination; the first and second were printed entirely from engraved plates; the second was printed on paper originally intended for the old Pesos \$500 bills and bears the figure “500” in the watermark at the right hand side. The third type has the reverse printed by offset with the Chilean coat of arms in an attractive copper color. In the fourth type, which has just appeared, the reverse is printed in only two, instead of three, colors and the coat of arms appears in a washed-out olive-green.

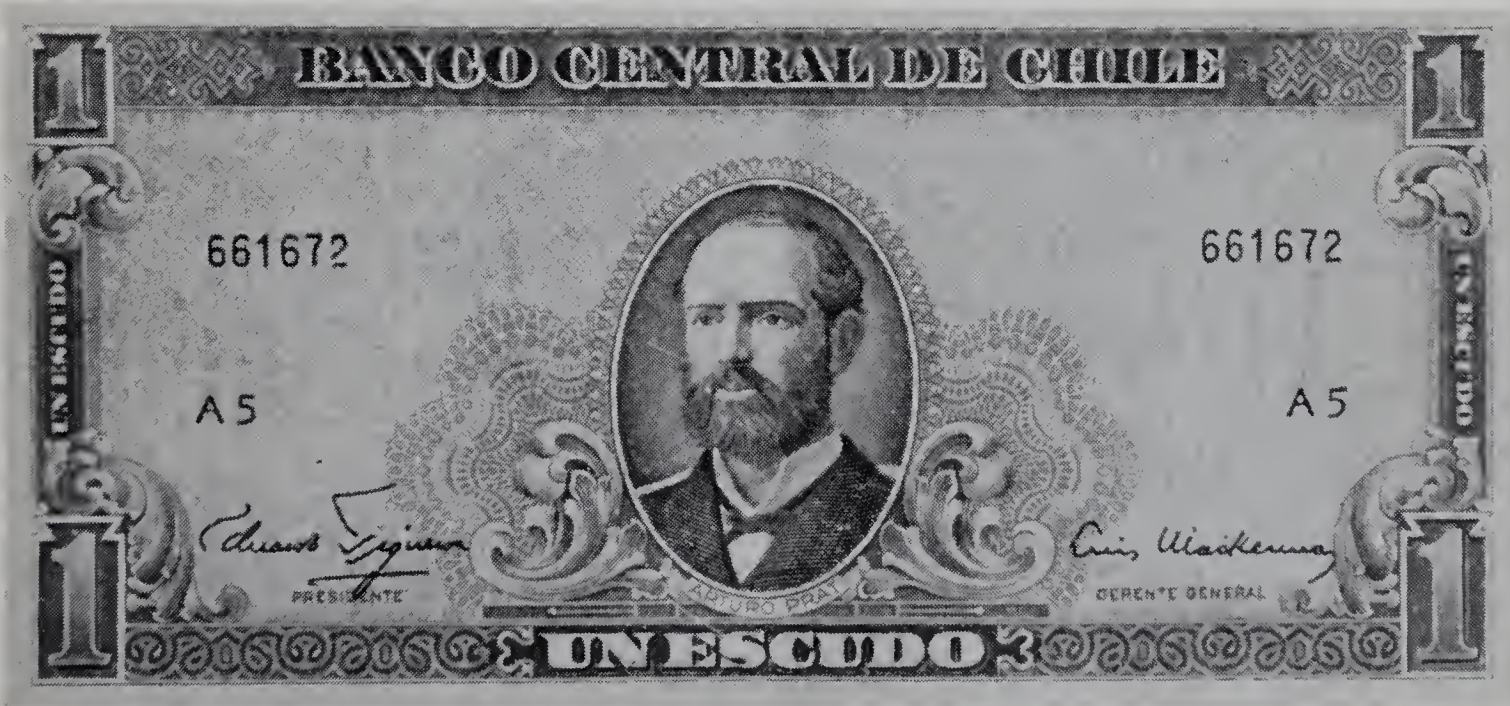
The Eo 5 bills were originally printed in red-brown. When these became dirty through usage they were easily confused with the Eo 1 bills, so the color was changed to a deep carmine, with the portrait in chocolate.



Obverse of 1/2 escudo note



Reverse of 1/2 escudo note



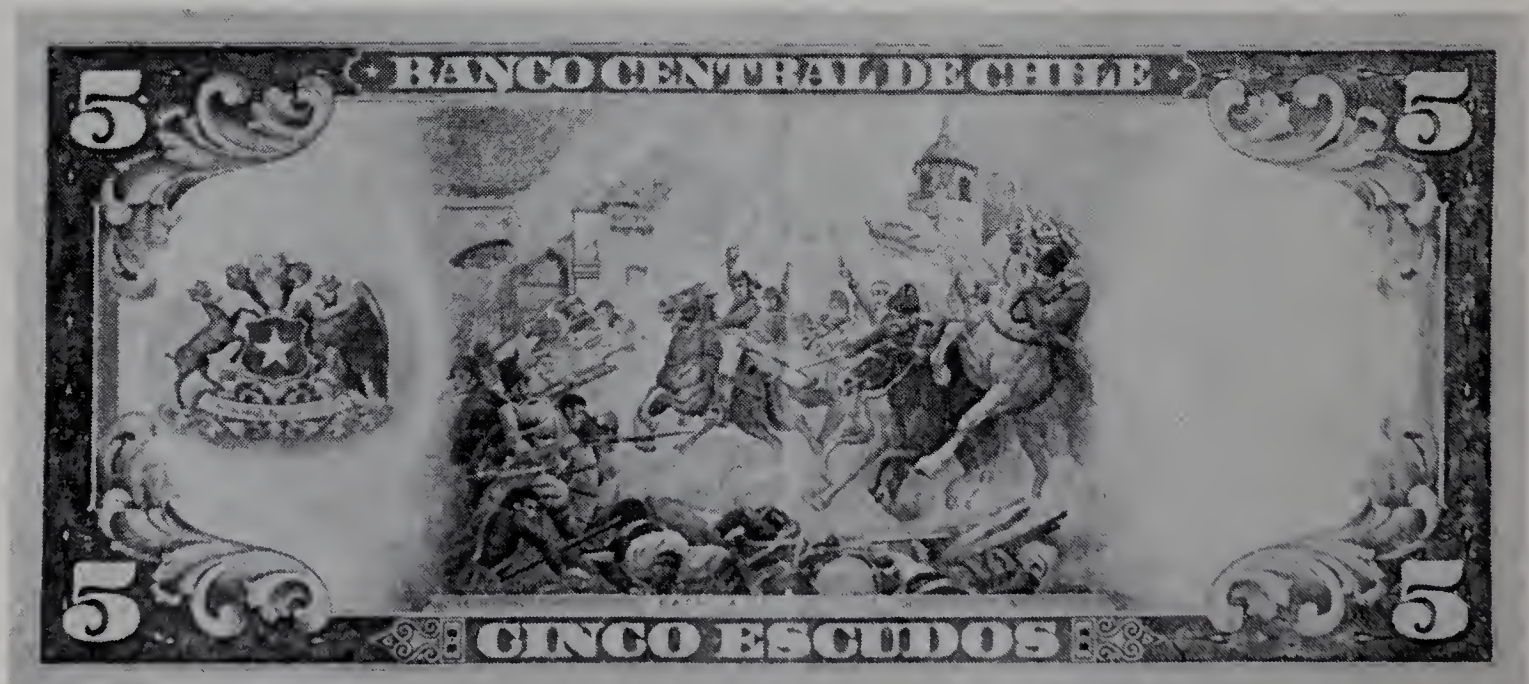
Obverse of 1 escudo note



Reverse of 1 escudo note



Obverse of 5 escudo note



Reverse of 5 escudo note



Obverse of 10 escudo note



Reverse of 10 escudo note



Obverse of 50 escudo note



Reverse of 50 escudo note

The Eo 10 bill is in mauve and violet, and the Eo 50 is green and brown.

The Eo 0.50 bills are printed in sheets of 35; the Eo 1 and Eo 5 in sheets of 24; while those of Eo 10 and Eo 50 come in sheets of 15.

For many years the Chilean Mint has printed its paper currency on an excellent paper manufactured by Messrs. Portals Limited, of Laverstoke Mills, Whitchurch, Hants, England, who also supply the Bank of England with its paper.

The watermark on Chilean paper money shows a profile of President Pinto's famous Minister of Finance, Diego Portales, who himself was at one time an assayer at the Chilean Mint.

The layout of the notes is the work of don Alberto Matthey, artist of the Mint, while the vignettes and portraits, of great beauty, are the work of that great engraver, don José Moreno. The five portraits are exceptionally faithful and, it will be noted, that of O'Higgins is the same as was selected for a recent Eo 1 postage stamp.

The reverse of the notes (with the exception of the Eo 50 which shows the Central Bank building, of no special interest), reproduce four famous paintings of historical events in Chile: Almagro's expedition arriving in Chile; the Battle of Rancagua; the meeting of O'Higgins and San Martin after the Battle of Maipu, all by don Pedro Subercaseau; and the founding of the city of Santiago by don Pedro Lira. Die proofs of the first and last of these vignettes appeared in one of the official reports printed by the Chilean Mint and are justly appreciated by collectors of both paper money and stamps.

During the 1490-1540 period the "Danube School" of art flourished along the Danube River from Inhabstadt to Vienna; its influence extended into Switzerland, Hungary and the Rhine Valley. An exhibition displaying the works of this school was held in St. Florian and Linz, Austria, from May to October 1965.

To publicize this exhibition, Austria issued a 1.80 schilling value (Scott's A240) on May 17, 1965. This depicts a 16th century wood sculpture of St. George by an unknown artist, and as a background, an engraving by Albrecht Altdorfer (1480-1538), one of the masters of that early period. Adalbert Pilch designed this stamp, and Frans Ranzoni engraved the original die. The stamps were intaglio printed in the Austrian State Printing Plant.

G.W.C.

The Life and Work of Thomas F. Morris (1852-1898)

Designer of Bank Notes and Stamps

By Thomas F. Morris 'II

(Continued from JOURNAL No. 90, Page 84.)

The Morris Philosophy of Work and Conduct

I should like to pause in this account of my father's career in miniature design for bank notes and stamps to attempt a portrayal of the kind of man he was, the kind of life he led and the philosophy of life which guided his professional and private conduct. There were, of course, several eminent modellers in the last quarter of the 19th century, each a distinctive personality and most of them raised in homes with limited means and equipped with a bare minimum of academic education. A mere formal recital of the work of one might well closely describe that of another unless something more were divulged about their characters, motivation and views. Since I was just eight years old when my father died, my personal recollections are restricted in range but clear and sharp in detail. His diaries and letters afford the only sure clue to his nature.

It should be borne in mind that the unique characteristics of bank note companies—security and unimpeachable integrity were as much their stock in trade as reproduction of engravings—tended to exclude its artists and technicians from that gregarious kind of existence usually attributed to the world of art. They fraternized mainly among themselves, like air pilots today, isolated in a sense from the normal social life of middle class professionals because their “shop talk” interested only like craftsmen and could not be promiscuously exchanged with outsiders. Associations not connected with their companies had to be discreetly chosen. Drinking, gambling, living beyond one's means, marital troubles and other signs of instability quickly put a bank note company man under a shadow and cut short his career, no matter how great his talent. Nor did six full working days a week leave much time for recreation; when an occasional fishing party was arranged off Barnegat, men outside a bank note company were seldom invited. Interminable hours of practice in perfecting their skills and in thinking about their work also circumscribed their non-professional activity.

Sincerity and regularity of church attendance seems to have been heavily weighed in considering a man's advancement. It is surprising how many were earnest students of the Bible, active in conducting classes in church, Sunday School or Y.M.C.A. A deep vein of religious ardor was a notable trait of many of these men, my father among them. Marriage and family responsibilities for their employees were considered important by bank note company managements as natural curbs to temptations. Marcus W. Baldwin was one of the few bachelors who reached the top of the engraving profession and he, the sole support of his widowed mother later in life, gave Y.M.C.A. youngsters and adults more time in Bible instruction and religious training than many parents gave their children. Neither hermits nor spoil-sports, the top artists and craftsmen of the bank note industry were, nevertheless, a very serious-minded lot of men.

The officers who employed apprentices for the old bank note companies (novices were the chief source of their new talent) must have developed to a high degree the ability to “read” a young applicant's character. The necessity for this proficiency is obvious; they invested a lot of time and money in apprentices and could ill afford a high turnover in artists and engravers who could not be profitably productive for several years. Bank note companies were not producing standard goods; they manufactured money and other

valuable, negotiable property for others. Standards of security totally unknown to other businesses were imposed upon them.

Tempting opportunities for fraud lay all about in every department of a company. Rigid regulations were evolved to build and hold a reputation for unblemished integrity. The trim of paper was accounted for; the selection, "doctoring" and control of inks and their consumption against a run's normal requirements; the counting, recounting and inspection of finished product; work in process and waste; the safekeeping and daily distribution of dies and plates—these and many other precautions were taken to avert misuse or misappropriation of notes, certificates and stamps, public and private, foreign and domestic, in various stages of completion. The starting point for security was the personal integrity of each employee, skilled and unskilled. Investigation of the standing of an applicant's family in his community and of the kind of upbringing a prospective apprentice had been given was pursued in great detail. Relatives of trusted employees were subjected to the same scrutiny.

James P. Major's autobiographical notes offered an interesting explanation for the clean record of bank note company engravers. Not a pious boast, it was rather a diffident speculation about the uniquely honorable history of that group of artists:³

"Just here I venture a thought that may cause a smile to illumine the countenance of your hard, matter of fact people. May it not be that the delicate and careful manipulation necessary in every detail in the art of bank note engraving has a refining influence on those whose labor is exclusively devoted thereto. As applicable to this view, I feel prompted to say that no man fully identified with our especial branch of engraving has, as yet, been justly charged with any act inconsistent with honesty of purpose; while it is reasonable to believe all have not entirely escaped the emissaries of the evil one."

At least personal rectitude permitted no compromise with mastery of the art either of engraving or of living at peace with one's conscience. Tom Morris can be numbered among this fraternity of responsible artists and citizens. The "bohemian" life passed them by; the counterfeiter outside or the cheat inside was a deadly enemy, an "emissary of the evil one."

One ray of light on my father's nature, keenly felt by the members of his family from childhood, shines through an excerpt from one of his diaries. Perhaps the deep paternal sentiment of this passage meant so much to us in later life because we were bereft of our father's companionship so young:

"I can never forget, when I was a boy, the first time my Father was away from home for any length of time: I did not expect him home at the time, and when I came in he suddenly jumped from behind a door and took me in his arms and lifted me right off my feet and kissed me over and over again in a most affectionate way. I never knew until then how much my Father loved me, but since I have had my little ones around me I have found out my Father's love was greater than I then realized, and how we can see the Father's love expressed in the Prodigal Son after his sin and shame, forgetting all."

In the warm glow of this affection and sensitive appreciation of the imaginations and foibles of childhood his youngsters were raised. Its inspiration never cooled as we climbed difficult paths to adult serenity; his presence has been a very real influence these seventy-six years. Not granted time to win financial security for his family, he yet instilled those principles of conduct most likely to enable his children to achieve security for themselves through all the vicissitudes of life in the 20th century.

The Influence of New York Life

The New York of my father's early manhood was by no means all elegance and art. Its seamy side made newspaper headlines every day. In the 30 years since my Morris grandparents' arrival the city had grown from under seven hundred thousand to

³ ESSAY-PROOF JOURNAL, Vol. 18, No. 2, Whole No. 70, p. 48.

almost a million and a quarter residents, but the fire under the melting pot was not yet hot. New York was a roistering, blustering seaport, with all the hustle, noise, color and drive, but also the hard callousness and social degradation typical of a maritime, commercial metropolis. The dislocations of the Civil War and the depression of the mid-1870's had heightened the unrest generated by the problem of earning a minimal living, while wave after wave of semi-literate, largely unskilled immigrants formed nationalistic islands of poverty on lower Manhattan.

By the 1880's the city had stretched its outer northerly rim to 59th Street; three elevated railways, two on the east side and one on the west, were belching clouds of soft coal soot and dumping cinders all the way to the Harlem River. Across that rendezvous for week-end boating enthusiasts and lovers lay the farm lands of the Bronx, soon to be called the "Annexed District." The wharf areas downtown, with many docks in worse condition than when all ships arrived under sail, were infested by vermin and parasites of more than one kind.

New York's upper class was a mixed and discordant elite of inherited and new speculative riches, far distant from a middle class only slightly better off than the poor. That night in 1883 when the new Metropolitan Opera House ('way uptown at 39th Street and Broadway) opened with Gounod's *Faust* it is unlikely that many bank note company employees were in the audience. The New York Coaching Club, Sheepshead Bay and Jerome Park race tracks, yachting, European grand tours, cotillions and balls, debutante and wedding parties in the regal splendor of the great town houses of business tycoons—all scintillated in exhibited opulence a little north of the squalor of an over-packed, boisterous seaport. But splendid, too, were the libraries, museums, social service agencies and hospitals they endowed and the arts they nurtured. Architecture, music, the theatre and ballet flourished under their patronage. Although English and European publications and paintings dominated the market, American writers and artists were beginning to win that recognition which the country as a whole was proud to learn about and endorse at the Chicago World's Fair exhibits in 1893.

When after work my father and Alfred S. Major, an associate designer, took in a showing at the National Academy of Design, and delighted in Wordsworth Thompson's sunlit vision of beauty in Madison Square, like as not several blocks distant some members of the Whyos, Gas House Gang, the Knuckle Dusters, Hell's Kitchen mob or the Slaughter House gang were keying in on guileless pedestrians, local merchants, district intruders and policemen. Truncheons, sand bags and brass knuckles were as effective, if less deadly, than today's knives and guns. Fighting, drinking, christenings and wakes often turned into brawls. Bathing beaches and riotous social club picnics by boat up the East River were recreations for a large part of the city's unskilled workers. Sweat shops abounded in the clothing industry. Abject poverty lay beneath the mounting crime wave. Ward politicians, who often rose to leadership through pugilism, entrenched themselves with bags of coal and food for the poor. Problems in crime, juvenile delinquency, traffic congestion, housing and social disorder were also part of "the good old days."

With improved transportation northward beyond the horse-car belt, farms and ancient estates began to be broken up into building plots. If a structure needed a foundation, it had to be blasted out of solid rock. Just owning land in central Manhattan was as quick a way to get rich as any, even if squatters driven from Central Park and the Grand Central zone shared ragged patches of it with goats all the way up to the Harlem. The red flag signalling blasting danger halted traffic throughout the day; the charges varied with the humor and alcoholic content of the Hibernian construction gang boss.

Below 14th Street, where the snarls of horse-drawn vehicles threatened the safety of man and beast all through the day, bellowing draymen resorted to profanity, clubs and whips to free their carts. But Henry Bergh, philanthropic son of the builder of America's swift packet ships, achieved more when in 1866 he founded the American So-

ciety for the Prevention of Cruelty to Animals. By the 1880's he and Elbridge T. Gerry, grandson of Madison's first Vice-President, had won the legal means to punish draymen for punishing bony horses unable to untangle their own harness and shafts. By this time, too, their New York Society for the Prevention of Cruelty to Children had settled the barroom question of what right an outsider had to interfere in a father's beating of his offspring. Yes, New York in the 1880's was not all elegance and art, even for the craftsmen of the bank note companies remote from the city's crucible of poverty.

As soon as middle class families could manage an improved living standard they moved out of Manhattan, chiefly to Brooklyn and adjacent New Jersey. New York's chief business section remained 'way downtown for many decades. With neither bridges nor tunnels, the ferryboats handled crowds of commuters with regular dispatch from both suburbs. The Tom Morris family holed up for winters in Brooklyn and rejoiced in later years when its North Branch summer home beckoned release from hibernation.



The Morris summer home, North Branch, N. J., 1880

Brooklyn itself had become a city of six hundred thousand by 1880, but the "City of Churches" had more than three times Manhattan's square miles in which to give residents elbow room; most of its structures also were of more recent vintage. Until incorporated as a borough of New York City in 1898, it elected its own municipal government. Seth Low (1850-1916), political reformer and president of Columbia University, cut his political eyeteeth as Mayor of Brooklyn in 1881-82; twenty years later he defeated Boss Croker's Tammany machine to give New York a vital reform government. Henry Ward Beecher (1813-87) was preaching to overflow congregations at Brooklyn's Plymouth Church, whose parishioners since 1847 had been hearing Bible texts fortify his thundering crusades against slavery and for woman suffrage and the Darwinian theory of evolution. But Brooklyn, too, was becoming "citified," though excellent for schools, church and social events in the months when the sun set early.

A Summer Home in New Jersey

When Tom Morris returned with his infant daughter to his parents' Greenpoint home, the modest house got a little crowded. His younger sisters Eva and Martha were

then eighteen and fourteen years old, respectively. Besides, he had tasted the pleasures of rural living and convenient commuting in the company of congenial bank note company associates. His new position gave him a little financial latitude and the prospect of home ownership; his father was almost sixty and beginning to feel the physical fatigue of long hours of foundry work. A home in the country, at least for summers which could stretch to six months, became a magnet to the whole family, and James P. Major influenced its selection.

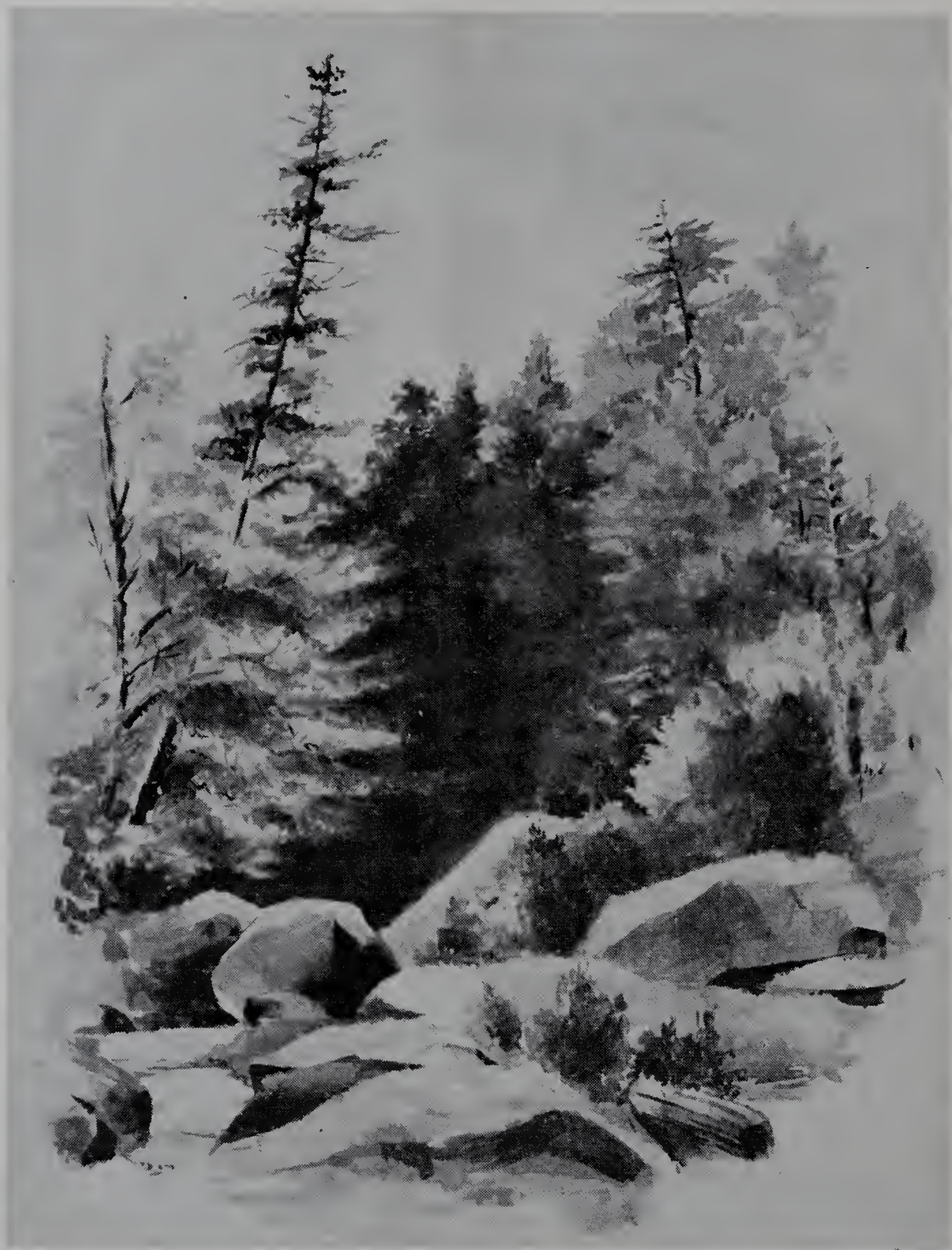
Major had just moved his family from Brooklyn to Somerville, N. J. On a social call Tom Morris decided to investigate the natural attractions that Mr. Major claimed for the community. In a livery rig he and his parents drove no farther than North Branch, four miles west of Somerville, observing the countryside en route. Here they bought a frame house on an eight-acre plot which ran down to the North Branch of the Raritan River. This became the summer home of the Charles Morris and future Tom Morris families for a quarter century. The wooded rolling rich soil, settled by Dutch farmers two hundred years earlier and fought over in the American Revolution, gave me my earliest impressions of the beauties of prolific Nature and the contentment with which it nourishes one's life.

Second Marriage

During the years between the death of my father's first wife and his marriage to my mother, in addition to resounding to the laughter and song of his carefree sisters and parents, this house became a jumping-off place for him and Alfred Major on their painting jaunts. The bicycle had come into vogue, and young wheelmen did not take long to get into the Watchung hills or lower Catskills or to the seashore in search of scenes to capture with their camel's hair brushes.



Keene Valley scene by Thomas F. Morris, 1883



Another Keene Valley scene by Thomas F. Morris

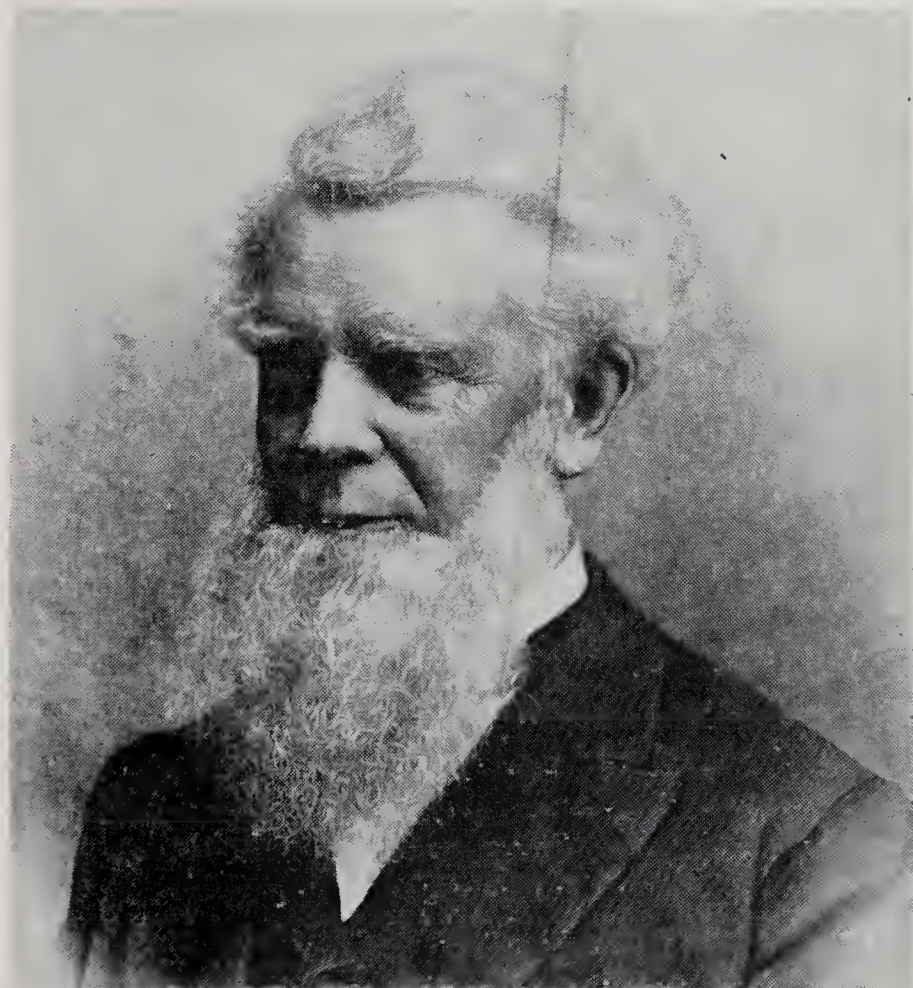
When Father viewed the landscapes painted in Keene Valley in the Adirondacks by his contemporaries, Christian Rost, James D. Smillie and his brother George, he, himself, ventured forth by train with his sister Lydia the next year. I find scenes of Keene Valley among his paintings of that period, three of which are illustrated here.

Between 1882 and 1884, my father pursued the courtship of beauty in two directions at the same time. He had acquired some professional training of a naturally fine Welsh baritone voice and became active in the renowned Manhattan Choral Society. He was in demand also as soloist for special musical programs of several Brooklyn churches. At one of them in 1882, he met Kate Belle Ferry, who seems not to have been as smitten as he at first sight. Two years and many "proper dates" later they were married, in April, 1884, at the home of the bride's parents on South Fourth Street, Brooklyn. According to the New York Evening Telegram of April 17, 1884, Albert G. Goodall and Alfred Major were among the guests at the

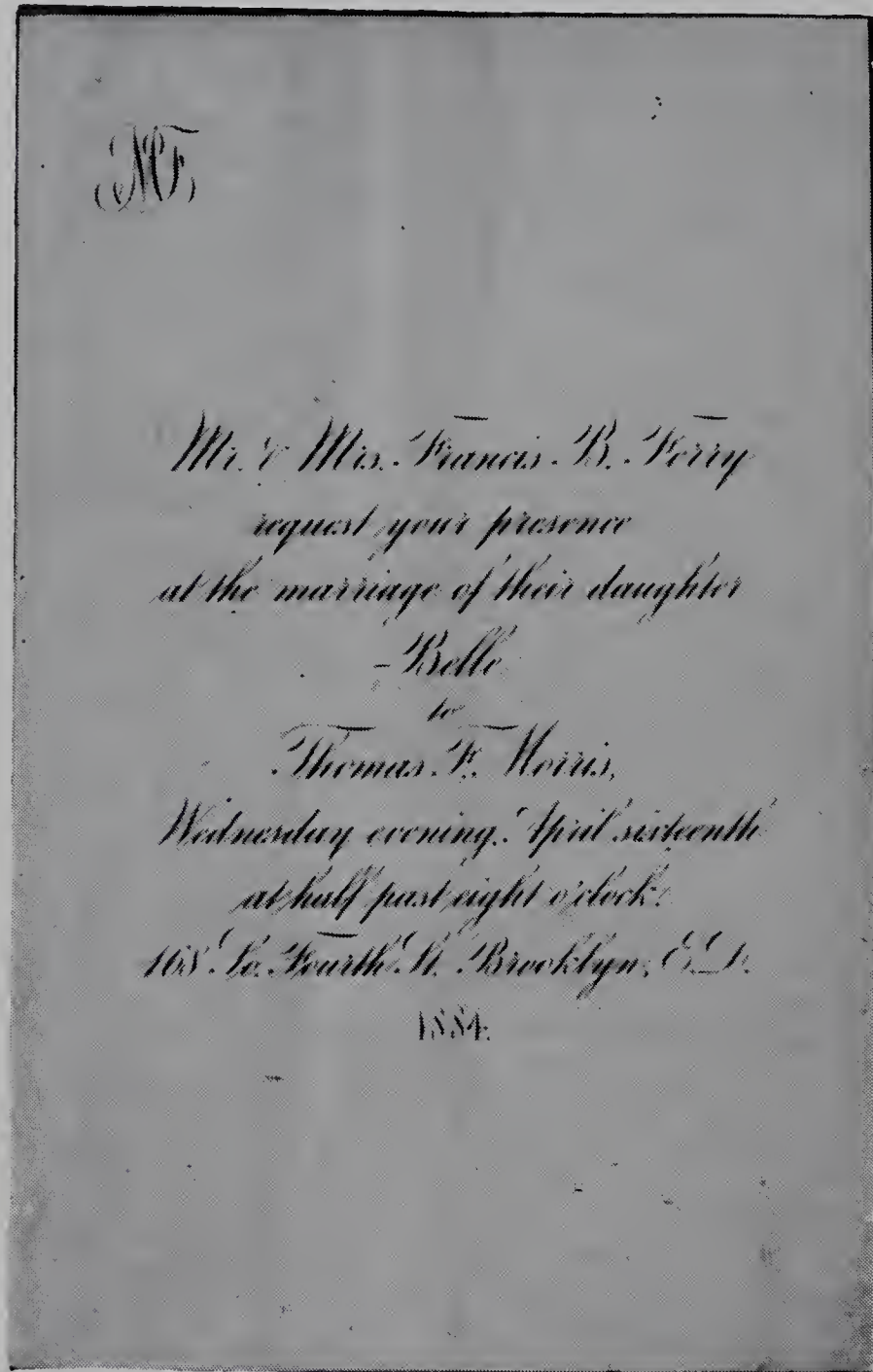


A third Keene Valley scene by Thomas F. Morris

"... very charming house wedding of Miss K. Belle Ferry and Mr. Thomas F. Morris, artist and designer of the American Bank Note Company. . . The bride, a brunette of rare loveliness, was attired in white brocaded Ottoman and white satin, with a long tulle veil gracefully falling from her raven locks to the train of her bridal robe; solitaires, the gift of the groom, sparkled in her ears; her corsage bouquet was of lilies of the valley, and in her hand she carried a bouquet of handsome white roses. . . The bride entered the room leaning on her father's arm, the orchestra playing Mendelssohn's 'Wedding March.' The parlors and hall were beautifully decorated with flowers. The young couple start today on an extended tour through the South, stopping at Baltimore, Washington, Richmond and Norfolk. . . ."



Rev. John D. Wells, who performed the Morris' wedding ceremony



Wedding invitation of Mr. and Mrs. Thomas F. Morris

Of the union were born one daughter, Belle, and four sons, Lawton, Thomas, Morgan and Merrill, of whom I count myself a fortunate and grateful one. The Tom Morris couple, with daughter Adele now ready for primary school, set up homemaking in a rented one-family Brooklyn house.

In 1884, Mr. Major presented my father with a water color he especially liked, named "Cookman's Sketch." But it seems unlikely that the painting was a wedding present. My father's acknowledgement of it was too informal, although he struggled with verse to emphasize his appreciation. His note of thanks is given here, not for its poetical pretensions, but as typical of the camaraderie between my father and the young designer who would win lustre with the Columbian commemoratives:

Ah! Ha! my fluttering heart that 'neath my ribs doth beat
Is filled to bursting, while I pensive gaze
Far o'er the hills, that from my rock seat
The sun gives to the peaks an azure haze.

Soft tints of sunshine, streaked with purple hue,
Play o'er the stream that glides the mountain slope;
And were we near, I think we'd read, don't you,
Some advertisement, such as "Ivory Soap."



Thomas F. Morris, 1884

Mrs. Thomas F. Morris, 1884

Soft tints of sunshine, streaked with purple hue,
While joy serene our trembling bosom fills,
I think we'd find, for I have read somewhere
A cure for tremblings, such as quinine pills.

Then fly with me and thus our hearts unfold,
To cloud clad homes where eagles soar so high.
And were we near, I think we'd read, don't you,
We'll find a cure, perhaps, in "Rock and Rye."

Apparently the movement against desecrating the landscape with advertisements goes back at least eighty years. Two young designers and artists who took their work so seriously could not take themselves so seriously that life became a hermitage and recreation a bore.

All this side of my father's life radiated from North Branch. The mystical harmony of Nature's intricate composition and brush work; the smell of the bountiful earth and the grape arbor after a rain; the simple, uncomplicated joy to be found in plain, God-fearing people at a strawberry festival or church supper raising money to paint the lofty, white steeple symbolic of man's highest aspirations; the artistry in abiding friendships which, like the Spring thaw and freshets which overflowed the North Branch of the Raritan River banks far and wide, deposited nourishment in the soil of others and asked no interest; the capacity of the devout believer with untroubled mind and seeing eye to find in all God's handiwork that beauty of line and form, color and spirit, which is Life without veneer, without dissimulation, unified and whole: These are the things my father bequeathed to his children and made them more real and understandable by example than by sermon.

When a couple of Morris grade-school boys fretted because rain meant weeding a flower and vegetable garden which seemed to stretch for acres, and a ball game or tramp up the water-pooled dirt road to the lively activity around the general store and



The North Branch of the Raritan River, along which Tom Morris sketched



A Morris sketch of the Raritan River scene

post office had to be postponed, my father showed us what happened to weed-smothered asters and beans. When a couple of raucous crows wheeled overhead and dropped down in a corn field a few yards away, we learned that crows were no smaller there than when on wing close by; we learned perspective as a valuable lesson in the art of living as well as in the art of drawing.

And when, after my father closed his short span of life, his family went back to North Branch to live the year 'round, we were warmed by the endurance of his friendship with unpretentious folk like "Van" Van de Veer, who owned the cracker-barrel country store so redolent with the mixed fragrance of coffee and spices, plug tobacco and black cheroots, molasses, pickles in brine, kerosene and pine chunks snapping hot in the belly



Flynn's blacksmith shop where the Morris horse was shod



**North Branch country store and post office. Left to right Chauncey Brokaw;
"Van" Van de Veer; John Struck**

stove. Then there was farmer Chauncey Brokaw and kindly Edward Glaser, who anchored the Morris craft bereft of its helmsman.

We shall come back to North Branch later, for here was found the large wooden box with the only visible record of my father's career. It was, unfortunately, far from complete, but footprints in the sand are better than no trace at all of his professional journey. Even at the tender age of ten it was a thrill for me to handle the original models of the 1896 "Educational Series" of silver certificates and the many preliminary sketches and original designs he executed in the field of bank note design.

(To be continued.)

19th Century Proofs and Essays Of Mexican Stamps

By John K. Bash

(Reprinted from the July and October 1964 issues of *Mexicana*, journal of the Elmhurst Philatelic Society, by permission of Harvey E. Johnson, Editor.)

Despite the hundreds of articles written about various facets of Mexican philately, the writer does not recall seeing any devoted to this rather obscure but interesting subject. The following is, therefore, an initial effort at listing what he has seen, and an attempt at valuation of the various items based upon his observations of current market conditions and the inherent scarcity of the item. Like any initial attempt, there will undoubtedly be errors and omissions. The writer will be interested in any criticism, new finds or other comment from readers.

While, at first glance, the problem of definition of a proof or essay does not seem difficult, there are certain special problems encountered in early Mexican stamps. For example, the normal stamps of the issues through 1883 are found overprinted with district names, consignment numbers, district number and year-date or various combinations thereof. Could a normal stamp without such normal overprints be considered a proof? It is the writer's opinion (although there are doubtless exceptions) that the great majority of these stamps in unused condition are remainders. It will therefore be the writer's intention to confine this listing to such varieties which by variations from normal in design, color, paper, lack of perforations, etc., clearly fall within the proof or essay category.

The 1856-61 Issue

These were printed in the Government Printing office in Mexico City. No essays are known, and proofs are few in number and hard to find.

REFERENCE NUMBER	DENOMINATION	DESCRIPTION	EST. VALUE
P1	2r	red, stamp paper	\$10.00
P2	1/2r	black, thin white paper	25.00
P3	1r	black, thin white paper	25.00
P4	2r	black, thin white paper	25.00
P5	4r	black, thin white paper	25.00
P6	8r	black, thin white paper	25.00
P7	1/2r	black, thin grey paper die proof of 5 copies	125.00

Proof P1 was printed from the wide spaced plate subsequently used for the printing of the 2r emerald of 1856. A copy has been noted with the reentry "bottom label between stamps." Chapman observed that he had found copies in the Post Office files in Mexico City.

Proofs P2 to P6 appeared in the auction of the Colonel Hamilton collection (Irwin Heiman, Nov. 3, 1961, lot 33). They appear to be die proofs. At any rate, had full sheets of 60 been printed, it is probable that they would have been more common.

Proof P7 appears as a strip of five copies centered on a larger piece of thin grey paper (Fig. 1). These also appear to be die proofs.

Collectors should be warned about reprints which have been made in assorted colors and sometimes offered as "rare proofs."



Figure 1.

The 1864 (Juarez) Issue

This issue was printed by the American Bank Note Co. in New York. Many proofs of various types are encountered, some, no doubt, prepared for the Mexican Government, others perhaps for sample books. Many of these proofs were printed on India paper mounted on thin card. Others which appear on India paper without card lead to the speculation that the card may have been soaked off at some intervening date. With this reservation, both types are listed when found. Still others are found perforated on stamp paper in various trial colors. As will be seen, a wide selection of proofs were produced.

Among the scarcest are unfinished die proofs, India on card, with name and value tablets blank (Fig. 2).

P20	Unfinished die proof, black	\$50.00
P21	Unfinished die proof, pale blue	60.00

Another interesting series consists of die proofs, India on card, approximately 37x45 mm. The dos reales values show a die number "230" and an inscription "American Bank Note Co., N. Y." at the base of the card (Fig. 3). The cuatro reales values have a similar inscription, except that the die number reads "225." The un real and un peso values have no inscription.

P25-29	1r, vermilion, blue, brown, black and green	\$7.50 each
P30-34	2r, same colors	7.50 each
P35-39	4r, same colors	7.50 each
P40-44	1p, same colors	7.50 each

Imperforate plate proofs, India on card, are noted in issued colors. These have been seen in full sheets but do not bear the marginal inscriptions of the engraver's name sometimes found on issued stamps.

P45	1r vermilion	\$1.00
P46	2r blue	1.00
P47	4r brown	1.00
P48	1p black	1.00

Plate proofs on India paper, imperf., issued colors

P49	1r vermilion	\$.50
P50	2r blue	.50
P51	4r brown	.50
P52	1p black	.50

Plate proofs on India paper, imperf., trial colors

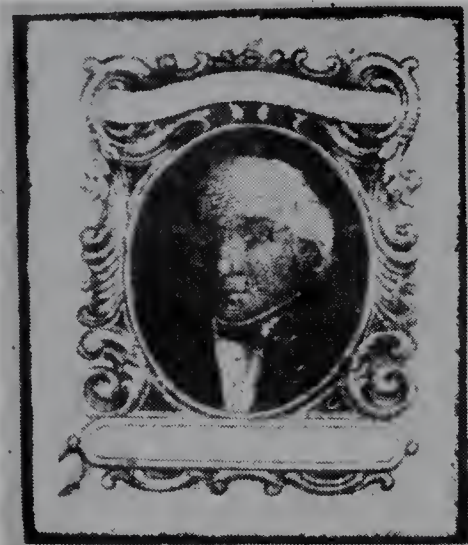


Figure 2.

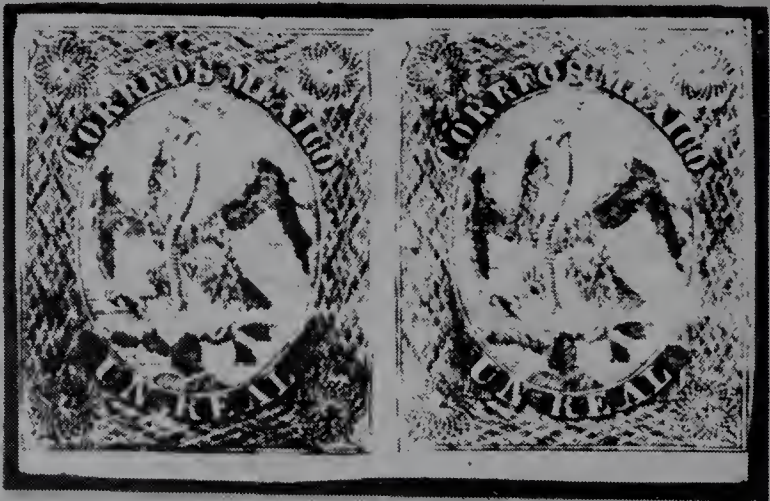


Figure 4.



Figure 3.

P53	4r vermillion	\$5.00
P54	4r blue	5.00
P55	4r orange	5.00
P56	4r black	5.00
P57	4r green	5.00

Die proofs on India paper, imperf., trial colors

P60	1p orange	\$6.00
P61	1p magenta	6.00
P62	1p brown	6.00

Proof stamps in trial colors, perf.

P65	1p deep violet	\$5.00
P66	1p orange	5.00
P67	1p green	5.00
P68	1p green on blue paper	5.00

The Eagle Issue of 1864

Few proofs of this issue have been encountered. Among the items which might be considered of this nature are the well known copies on quadrille paper. These proofs

are in the colors of the first printings of the eagle stamps, and all seem to bear the name "Tulancingo" of a type slightly different than that used by the district. The writer has been told, for what it is worth, that these proofs were sold to the Mexican stamp dealer Eduardo Aguirre around 1908 by an employee of the Post Office Department and that the find consisted of two sheets (200 examples) of each denomination except for the un real, of which only one sheet was found. It is, of course, possible that other finds of these proofs were made at other times and places, or that the above information is inaccurate, for the un real does not seem scarcer than the others.

Proofs on thin quadrille paper with Tulancingo overprint

P75	½r brown	\$10.00
P76	1r ultramarine	10.00
P77	2r orange	10.00
P78	4r green	10.00
P79	8r red	10.00

Another interesting proof was noted in the Taylor sale (Irwin Heiman, March 31, 1960, lot 463). This consisted of two impressions of the 3c brown eagle, side by side on a square of white wove paper.

P80	3c brown, die proof of two copies	\$200.00
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Finally, there are two essays (Fig. 4) which differ chiefly from the normal stamps by the presence of rosettes in each corner. It is said that these essays were prepared for exhibition at the Chicago World's Fair in 1893.

P81	1r ultramarine	\$2.00
P82	2r orange	4.00

Some of the above bear consignment numbers and year dates in imitation of normal stamps. Whether these numbers are forgeries or government imitations is not determinable by the writer. Probably they are forgeries.

Collectors are warned against the purchase of "rare eagle essays" which, upon examination, turn out to be revenue stamps, or proofs thereof, bearing a prominent eagle design.

(To be continued.)

In Memoriam

Henry R. Harmer

The Essay-Proof Society lost another valued member on March 13, 1966, when Henry Revell Harmer passed away at the age of 96. Founder and president of the famed H. R. Harmer, Ltd., firm, he was part of the world of philately since his youth.

Mr. Harmer began dealing in stamps while still pursuing studies in analytical chemistry. As he traveled throughout Europe selling stamps at wholesale, he became one of the pioneer air passengers between London, Paris and Berlin. In 1918 he opened the first office of H. R. Harmer in London. Later he opened offices in New York and Sydney. In 1948 he was honored by election to the Roll of Distinguished Philatelists.

Well-known for his hundred-volume reference collections of forgeries, Mr. Harmer was also familiar with most of the world's great rarities as they passed through his hands, including those from the Hind, Caspary, Roosevelt and Moody collections. He retired from active affairs in 1958. Two of his sons are active in the management of the family firm.

The Essay-Proof Society Catalog of British North America Essays and Proofs

By the Catalog Committee

Kenneth Minuse, Chairman

Robert H. Pratt, Vice-Chairman

All essay and proof numbers are based on Scott's Standard Postage Stamp Catalogue, numbers with suffix of E for Essay and P for Proof, PX for Progressive Die Proof, plus a capital letter for each design and a small lower case letter for varieties.

Our Definitions. See JOURNAL No. 76, p. 148.

All items listed in this catalog will have been seen by someone on the Catalog Committee or by some other competent authority. At the end of the listings for each country will be found a description of any items that may have become connected with that country but for various reasons have been omitted from this catalog. If convincing evidence is submitted to justify their listing, this will be done at a later date. On completion of this present undertaking, it is planned to issue addenda as new material is seen.

ABBREVIATIONS

C—Canceled
E—Essay
E-1—Essay for which there is no corresponding Scott's number.
P—Proof
PX—Progressive Die Proof
TC—Trial Color Proof
S—Specimen
v.—vertical reading up
h.—horizontal
d.—diagonal
t.—top
b.—bottom
c.—center
l.—left
r.—right

1—die impression, large margins
2—die impression, small margins
3—plate impression on India paper
4—plate impression on cardboard
5—plate impression on paper other than India, imperforate
6—plate impression on paper other than India, perforated
8—plate impression from American Bank Note Co. trade sample sheet
9—plate impression from British American Bank Note Co. trade sample sheet
10—Perkins, Bacon & Co. 20th century printings of the Newfoundland Pence Issues

(Continued from JOURNAL No. 90,
page 94)

Corrections. All in JOURNAL No. 89

Page 42 **12TC1. 10 Cents.** delete first line "Trial color small die proof"

Page 44 caption under illustration should read **4PX-A.**

Page 45 caption under illustration should read **6PX-A.**

Newfoundland

81P3 2 Cents.

Plate proof on India
orange

81P4. 2 Cents.

Plate proof
a. on white card about .014" thick
orange

81P5. 2 Cents.

Plate proof

- a. on white wove paper about .0035" orange

83P1. 3 Cents.

Large die proof about 61x86mm
die sunk on card about 135x205mm
orange-red

83P5. 3 Cents.

plate proof

- a. on white wove paper about .0035" thick
orange-red

84P1. 5 Cents.

- a. Large die proof about 61x73mm
die sunk on card about 130x140mm
with mss. at bottom of card "Certified as the original/proof/ J. Alex Robinson" in three lines
Feb. 10, 1899
dark blue

84P5. 5 Cents.

Plate proof

- a. on white wove paper about .0035" thick
dark blue

1901.**85TC1. 4 Cents.**

Die No. C-502

- a. Trial color large die proof about 63x77mm die sunk on card about 137x198mm
dark brown
- b. die sunk on card, but with die No. C-502
brown

85P5. 4 Cents.

Plate proof

- a. on white wove paper about .0035" thick
dark violet

1908.**86PX-A. 2 Cents.**

Border around island unfinished
Engraved by E. T. Loizeaux

Large progressive die proof about 62x75mm die sunk on card about 142x213mm
carmine-rose

86P1. 2 Cents.

Die No. C-822

Large die proof about 62x75mm
die sunk on card about 142x213mm
with die No. C-822
carmine-rose

The Guy Issue.

Dies and Plates

Engraved by Macdonald & Sons

Lithographed Stamps Printed by Whitehead, Morris & Co. Ltd.

Engraved stamps printed by A. Alexander & Sons, Ltd.

**King James I**

Vignette used for the stamp.

1910. 1 Cent.

Engraved on cream card about 20 x 22mm, about .0125" thick
mounted on a larger card.

black.

87TC1. 1 Cent.

Engraved trial color large die proof

- a. on grayish wove watermarked paper, (See Fig. 9) about .0055" thick with horizontal and vertical guide lines, script 5007 in reverse at top right corner of proof.

black

87P5. 1 Cent.

Lithographed plate proof

- a. on cream wove paper about .0035" thick, gummed

blue-green
yellow-green

- b. on white wove paper about .00525" thick, gummed

green

87TC5. 1 Cent.

Engraved trial color plate proof

- a. on yellow glossy surfaced lithographic transfer paper about .006" thick, horizontal strip of 3.

black

87P6. 1 Cent.

Lithographed finished proof

- a. on white wove paper about .003" thick, gummed
perf. 11.8 x 11.8 (12 x 12)

blue-green



88E-A.

No shading in large cross

88E-A. 2 Cents.

Lithographed trial color small die proof

- a. on wove paper about .0035" thick
black

88TC1. 2 Cents.

Engraved trial color large die proof

- a. on grayish wove watermarked paper (see Fig. 9), about .0055" thick, with horizontal and vertical guide lines

black

88TC2. 2 Cents.

Lithographed trial color small die proof

- a. on grayish wove paper about .0035" thick

black

88P5. 2 Cents.

Lithographed plate proof

- a. on cream wove paper about .0035" thick, gummed

carmine

- b. on white wove paper about .00525" thick, gummed

carmine

88TC5. 2 Cents.

Engraved trial color plate proof

- a. on yellow glossy surfaced lithographic transfer paper about .006" thick, horizontal strip of 3.

black

88P6. 2 Cents.

Lithographed finished plate proof

- a. on white wove paper about .003" thick
perf. 11.8 x 11.8 (12 x 12) gummed

carmine

89TC1. 3 Cents.

Trial color large die proof

- a. on grayish wove watermarked paper (see Fig. 9), about .0055" thick with horizontal guide lines

black

89P5. 3 Cents.

Lithographed plate proof

- a. on cream paper about .0035" thick, gummed

greenish-olive

- b. on white wove paper about .00525" thick, gummed

olive-green

89P6. 3 Cents.

Lithographed finished proof

- a. on white wove paper about .003" thick, gummed
perf. 11.8 x 11.8 (12 x 12)

ochre

90TC1. 4 Cents.

Engraved trial color large die proof

- a. on grayish wove watermarked paper (see Fig. 9), about .0055" thick, with horizontal guide lines

black

90TC1. 4 Cents.

Lithographed trial color large die proof

- a. on wove paper about .0035" thick
black

90TC2. 4 Cents.

Lithographed trial color small die proof

- a. on grayish wove paper about .0035" thick
black

90P5. 4 Cents.

Lithographed plate proof

- a. on cream wove paper about .0035" thick, gummed
blue-violet
- b. on white wove paper about .00525" thick, gummed
dull violet

90P6. 4 Cents.

Lithographed finished proof

- a. on white wove paper about .003" thick
perf. 11.8 x 11.8 (12x12), gummed
dull violet

91TC1. 5 Cents.

Engraved trial color large die proof

- a. on grayish wove watermarked paper (see Fig. 9), about .0055" thick with horizontal and vertical guide lines
black

91TC1. 5 Cents.

Lithographed trial color large die proof

- a. on wove paper about .0035" thick
black

91TC2. 5 Cents.

Lithographed trial color small die proof

- a. on grayish wove paper about .0035" thick
black

91P5. 5 Cents.

Lithographed plate proof

- a. on cream wove paper about .0035" thick, gummed
dull-blue
- b. on white wove paper about .00525" thick, gummed
dull blue

91TC5. 5 Cents.

Engraved trial color plate proof

- a. on yellow glossy surfaced lithographic transfer paper about .006" thick, vertical strip of 3
black

91P6. 5 Cents.

Lithographed finished proof

- a. on white wove paper about .003" thick
perf. 11.8 x 11.8 (12x12), gummed
light blue

Dies used for the engraved values.

Some of the fine lines and dots of shading which appear on the proofs and stamps of the lithographed printings are missing in the vignettes on the proofs and stamps of the engraved values. While only one set of dies (with the possible exception of the 6c value) were prepared for the entire issue, we are pointing out these differences by designating these proofs "A" and "B"

6 Cents.

Type I. the "Z" in "Colonization" is reversed

Type II. the "z" in "Colonization" is normal

Die A. The background of the label "The Guiding spirit in Colonization scheme" has vertical shading lines

Die B. This label has no shading lines

92A-TC1. 6 Cents.

Type II. Die A.

Engraved trial color large die proof

- a. on grayish wove watermarked paper (see Fig. 9), about .0055" thick
black

MONGK TON
BASTED MILLS
KENT

1.45mm

Fig. 9

92A-TC2. 6 Cents.

Type II. Die B.

Engraved trial color small die proof

- a. on grayish wove paper about .006" thick

black

92A-P5. 6 Cents.

Type II. Die A.

Lithographed plate proof

- a. on watermarked cream wove paper, about .0045" thick, gummed, (see Fig. 10)

claret, shades

- b. on wove paper about .0035" thick

claret, shades

92A-P5. 6 Cents.

Type II. Die B.

Engraved plate proof

- a. on cream wove paper about .0035" thick

brown-violet, shades

92TC5. 6 Cents.

Type II. Die B.

Engraved trial color plate proof

- a. on cream wove paper about .0035" thick

red-violet

92P6. 6 Cents.

Type I. Die A.

Lithographed finished proof

- a. on white wove paper about .0035" thick
perf 11.8 x 11.8 (12x12) gummed

claret, shades

8 Cents.

Die A. there is shading lines and dots across the entire lake

Die B. there are no shading dots at left side of lake

93TC1. 8 Cents.

Die A.

Engraved trial color large die proof

- a. on grayish wove watermarked paper (see Fig. 9), about .0055" thick with horizontal and vertical guide lines, also mss. "Burnt sienna/ chrome" at left side of proof

black

93TC1. 8 Cents.

Die B

Lithographed trial color large die proof

- a. on wove paper about .0035" thick

black

93P1. 8 Cents.

Die A.

Large die proof

- a. die sunk on faint yellowish wove paper about .0035" thick with horizontal and vertical guide lines, also un-decipherable mss. at bottom of proof, size of die sinkage about 99 x 75mm

yellow-brown

93TC2. 8 Cents.

Die A.

Lithographed trial color small die proof, without guide lines

- a. on grayish wove paper about .0035" thick

black

93P5. 8 Cents.

Die A.

Lithographed plate proof

- a. on cream wove paper about .0035" thick, gummed

dark-bistre

- c. on white wove paper about .00525" thick, gummed

dark bistre

93P6. 8 Cents.

Die B.

Lithographed finished proof

- a. on white wove paper about .003" thick
perf. 11.8 x 11.8 (12x12) gummed
pale brown

99TC2. 8 Cents.

Die B.

Engraved trial color small die proof

- a. on grayish wove paper about .006" thick
black

99P5. 8 Cents.

Die B.

Engraved plate proof

on cream wove paper about .0035" thick

bistre brown, shades

99TC5. 8 Cents.

Die B.

Engraved trial color plate proof

- b. on cream wove paper about .0035" thick

light brown

9 Cents.

Die A. There is shading in all the clouds

Die B. There is no shading in the clouds
at left side of sky.**94TC1. 9 Cents.**

Die A.

Engraved trial color large die proof

- a. on grayish wove watermarked paper (see Fig. 9), about .0055" thick with horizontal and vertical guide lines, also script 4903 in reverse

black

- b. on cream card about .0125" thick with horizontal and vertical guide lines
light violet
light blue
pale green

- c. on dark grayish card about .01" thick

blue

94TC2. 9 Cents.

Die A.

Engraved trial color small die proof

on cream card about .01" thick

light brown

94P5. 9 Cents.

Die A.

Lithographed plate proof

- a. on cream wove paper about .0035" thick, gummed
olive-green
- b. on white wove paper about .00525" thick, gummed
olive-green

100TC2. 9 Cents.

Die B.

Engraved trial color small die proof

- a. on grayish wove paper about .006" thick

black

94P6. 9 Cents.

Lithographed finished proof

- a. on white wove paper about .003" thick, gummed
perf. 11.8 x 11.8 (12x12)
olive-green

100P5. 9 Cents.

Die A.

Engraved plate proof

- a. on cream wove paper about .0035" thick
olive-green

100TC5. 9 Cents.

Die A.

Engraved trial color plate proof

- a. on cream wove paper about .0035" thick
green

10 Cents.

Die A. There is shading in the sky and river

Die B. There is no shading in the sky and river

95TC1. 10 Cents.

Die A.

Engraved trial color large die proof

- a. on grayish wove watermarked paper (see Fig. 9), about .0055" thick with vertical guide lines and 4927 in reverse

black

- b. on cream card about .0125" thick

red

brown

- c. on grayish card about .0125" thick

blue

101TC2. 10 Cents.

Die B.

Engraved trial color small die proof

- a. on grayish wove paper about .005" thick

gray-black

95P5. 10 Cents.

Die B.

Lithographed plate proof

- a. on wove paper about .0035" thick, gummed

purple-black

- b. on white wove paper about .00525" thick, gummed

violet-black

95TC6. 10 Cents.

Die A.

Lithographed trial color finished proof

- a. on white wove paper about .003" thick - gummed
perf. 11.8 x 11.8 (12x12)

orange

101P5. 10 Cents.

Die B.

Engraved plate proof

- a. on cream wove paper about .0035" thick

black

101TC5. 10 Cents.

Die B.

Engraved trial color plate proof

- a. on cream wove paper about .0035" thick

dark-violet

12 Cents.

Die A. There is shading over the top of the King's head

Die B. There is little or no shading over the top of the King's head

96TC1. 12 Cents.

Die A.

Engraved trial color large die proof

- a. on grayish wove watermarked paper (see Fig. 9), about .0055" thick with horizontal guide lines

black

- b. die sunk on grayish card about .0125" thick with mss. "Completed only yesterday May 6, 1910/ the day of his death/ J.M." at top of card and "This will now not be issued, having already/ received orders for the new King's head thereon/ J.M."

violet

96P5. 12 Cents.

Die A.

Lithographed plate proof

- b. on white wove paper about .0035" thick, gummed

violet-brown

96P6. 12 Cents.

Die A.

Lithographed finished proof

- a. on white wove paper about .003" thick
perf. 11.8 x 11.8 (12x12) gummed

violet-brown

96TC6. 12 Cents.

Die A.

Trial color lithographed finished proof

- a. on white wove paper about .003" thick
perf. 11.8 x 11.8 (12x12) gummed

red

102TC2. 12 Cents.

Die B.

Engraved trial color small die proof

a. on grayish wove paper about .006" thick

black

102TC4. 12 Cents.

Die B.

Engraved trial color plate proof

a. on cream card about .01" thick, guide lines below

rose carmine

102TC2. 12 Cents.

Die A.

Engraved trial color small die proof

a. on grayish card about .0125" thick
light greenb. on grayish card about .0125" thick
mounted on a larger cream card
about .0125" thick

rose-carmine

102P5. 12 Cents.

Die B.

Engraved plate proof

a. on cream wove paper about .0035" thick

red-brown

102TC5. 12 Cents.

Die B.

Engraved trial color plate proof

a. cream wove paper about .0035" thick

orange-brown

brown-violet

97TC1. 15 Cents.

Engraved trial color large die proof

a. on grayish wove watermarked paper (see Fig. 9), about .0055" thick with vertical guide lines

black

b. die sunk on cream wove paper about .0085" thick with no guide lines, size of die sinkage about 78 x 102mm

very dark brown

97P5. 15 Cents.

Lithographed plate proof

a. on cream color wove paper about .0035" thick, gummed

greenish-black

c. on cream wove paper about .00525" thick, gummed

gray-black

97P5. 15 Cents.

Engraved plate proof

a. on cream wove paper about .0035" thick

black

97TC5. 15 Cents.

Engraved trial color plate proof

a. on cream wove paper about .0035" thick

greenish-black

97P6. 15 Cents.

Lithographed finished proof

a. on white wove paper about .003" thick, gummed

perf. 11.8 x 11.8 (12x12)

gray-black

(To be continued)

Report of Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to:

Kenneth Minuse, 1236 Grand Concourse, New York, N. Y. 10456 for sales of British North America essays and proofs.

Falk Finkelburg, 114-93 226 Street, Cambria Heights 11, New York, N. Y. for sales of United States essays and proofs.

When sales are not reported, no prices realized were received or items were imperfect or not important.

Auction catalogs should illustrate all essays not illustrated in standard catalogs. The essay and proof numbers are Scott's stamp numbers with E. P. S. catalog abbreviations. See E. P. S. Catalog definitions in every JOURNAL Catalog. U. S. essay numbers are from Brazer's Catalog of Essays for U. S. Stamps and its addenda.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEER'S CATALOGS.

J. N. Sissons Ltd., Toronto, Canada. Sale of Jan. 27, 1966.

New Brunswick

1860 5c brown, Connell essay on India on card with vert. "Specimen" in red
5E-A3-Sv \$18.00

Prince Edward Island

1851-53 1p black, trial color plate proofs on wove paper 4TC5 12.00

Canada

1855 10p blue, plate proof on India with "Specimen" in red 7T3-S 24.00
1857 1/2p black, trial color plate proof on India with "Specimen" in red, horiz.
pair 8TC3-S 26.00
1/2p rose, plate proof on India with "Specimen" in green 8P3-S 11.00
1859 17c orange, trial color plate proof on India, horiz. pair 19TC3 38.00
1897 1/2c-10c complete set plate proofs on India on card in issued colors 66-73P3 105.00
1912-25 2c black, trial color small die proof on wove paper 106TC2 62.50
2c dark green trial color small die proof on wove paper 107TC2 62.50

Harmer, Rooke & Co., Inc., New York, N. Y. Sale of Feb. 23-25, 1966.

1859 12 1/2c yellow-green, plate proof on India with vert. "Specimen" in carmine,
block of 4 18P3-Sv 40.00

W. T. Pollitz, Boston, Mass. Sale of April 29-30, 1966.

Canada

1851 6p gray, plate proof on India with vert. "Specimen" in carmine, block of 4
2P3S-v 70.00
6p black, trial color plate proof on India with vert. "Specimen" in orange,
block of 4 2TC5S-V 65.00
1855 10p blue, plate proof on India with vert. "Specimen" in carmine, block of 4
7P3S-V 85.00
1857 1/2p rose, plate proof on India with vert. "Specimen" in green, block of 4
8P3S-v 67.50
1859 5c vermillion, plate proof on India with horiz. "Specimen" in black, block
of 4 15P3S-h 67.50
10c black-brown, plate proof on India with vert. "Specimen" in carmine,
block of 4 16P3S-v 67.50

12½c yellow-green, plate proof on India on card with vert. "Specimen" in carmine, block of 4	18P3S-v	67.00
17c black, trial color plate proof on India, horiz. pair	19TC3	7.50

United States

By Falk Finkelburg

John A. Fox Auctions. Sale of Oct. 13-14, 1965 (Frank A. Hollowbush Collection, Part 1)

Essays

(The following 11 lots of essays are all blocks of 4. All are on stamp paper.)

3c dark ultramarine, imperf. gummed	114E-Cf	40.00
3c dark red-brown, imperf. gummed	114E-Cf	25.00
3c pale rose, 3c brown-rose imperf. gummed	114E-Cf	30.00
5c yellow-buff, imperf. gummed, horiz. crease	115aE-Fc	30.00
5c red-brown, imperf. gummed, sheet margin at B.	115aE-Fc	27.00
5c dull red-brown, imperf. gummed, large margin at R.	115A-Fc	26.00
10c dark ultramarine, portrait of Lincoln, imperf. gummed, Natl. Bank Note imprint at top	116E-Dj	82.50
12c green, perf. 12, grilled and gummed	117E-Ce	20.00
12c yellow-brown, perf. 12, grilled and gummed, perfs. cut at R.	117E-Ce	17.00
12c red-brown, perf. 12, grilled and gummed, perfs. cut at top	117E-Ce	17.00
12c blue, perf. 12, grilled and gummed	117E-Ce	13.00

Proofs

1861 design 1c Franklin, Atlanta proofs in complete blocks of 4, black, scarlet, brown, green and blue	102TC (Cat. \$144.00)	130.00
2c Jackson, Atlanta proofs in scarlet, brown, green and blue horiz. pairs,	103TC (Cat. 64.00)	85.00
2c black, Atlanta, block of 4	(Cat. 40.00)	60.00
3c ultramarine, large die proof mounted on card	114P1 (Cat. 110.00)	160.00
24c green and violet, large hybrid die proof mounted on card, yellowish stains	120P1 (Cat. ?)	105.00
30c blue & carmine, large die proof mounted on card, small stains	121P1 (Cat. 175.00)	140.00
15c brown & blue, Atlanta proof	129TC (Cat. 55.00)	32.50
15c scarlet & black Atlanta proof	129TC (Cat. 55.00)	40.00
24c black & scarlet Atlanta proof	130TC (Cat. 55.00)	60.00
24c black & green Atlanta proof	130TC (Cat. 55.00)	55.00
30c brown & black Atlanta proof	131TC (Cat. 55.00)	47.50
24c purple (3), 30c black (2), 90c (3) diff. shades, card proofs 153-5P4	(Cat. 36.00)	20.00
1c, 3c, 7c, 15c plate proofs on card	156-8, 160-03P4 (Cat. 37.50)	25.00
3c green large die proof mounted on card	158P1 (Cat. 70.00)	55.00
6c pink large die proof mounted on card	159P1 (Cat. 70.00)	90.00
10c brown large die proof mounted on card	161P1 (Cat. 70.00)	50.00
2c vermillion, 5c blue small die proofs mounted on card	178-79P2 (Cat. 30.00)	24.00
2c vermillion, 5c blue plate proofs on card, top plate No. & imprint, horiz. strip of 6	178-79P4 (Cat. ?)	47.50
5c yellow-brown plate proofs on card with plate No. 488 and imprint, horiz. strip of 6	205P4 (Cat. ?)	35.00
3c, 6c, 10c re-engraved small die proofs mounted on card 207-209P2	(Cat. 27.00)	30.00

1c ultramarine, 2c green, 3c vermillion, small die proofs mounted on card	212-14P2 (Cat. 34.50)	37.50
4c-90c, small die proofs mounted on card	215-18P2 (Cat. 36.00)	22.50
90c purple, plate proof on card, top plate No. & imprint, strip of 6	218P4 (Cat. ?)	35.00
1c-5c Jamestown Issue, complete set small die proof from the Roosevelt collection,	328-30P2 (Cat. 450.00)	375.00
1c-30c black Agriculture Dept. Atlanta proofs	O1-O9TC (Cat. 44.00)	30.00
1c-90c green Treasury Dept. Atlanta proofs	O72-82TC (Cat. 35.00)	32.50
1c-90c War Dept. black Atlanta proofs	O83-93TC (Cat. 46.00)	30.00
1c brown, Franklin Carrier, Atlanta proof block of 4	LO1TC (Cat. 28.00)	18.00
1c same as above but in green	LO1TC (Cat. 28.00)	18.00
1c same as above but in black	LO1TC (Cat. 34.00)	24.00
1c Eagle Carrier, Atlanta proofs in scarlet, brown, green & blue, vert. pairs	LO2TC (Cat. 56.00)	42.50
1c same as above, but in black, block of 4, small stain on 2 stamps	LO2TC (Cat. 34.00)	18.00
3c brown-red, block of 6 with control numbers	65SJ (Cat. 60.00)	60.00
12c gray-black block of 6 with control numbers	69SJ (Cat. 60.00)	32.00
30c orange block of 6 with control numbers	71SJ (Cat. 60.00)	32.00
90c plate blue block of 6 with control numbers	72SJ (Cat. 60.00)	34.00
2c black block of 6 with control numbers	73SJ (Cat. 60.00)	52.00
5c brown, block of 6 with control numbers	76SJ (Cat. 60.00)	22.50
15c brown, block of 6 with control numbers	77SJ (Cat. 60.00)	85.00
24c gray-lilac block of 6 with control numbers	78SJ (Cat. 60.00)	50.00
5c brown, with SPECIMEN overprint, type A	76SA (Cat. 20.00)	12.00
2c-90c Bank Note Issues, plate proofs on card with SPECIMEN in blue	153-5, 157, 163P4 (Cat. ?)	95.00
2c Agriculture Dept. SPECIMEN (error) overprint signed "Geo. B. Sloane"	O2SDa (Cat. 75.00)	100.00
1c Justice Dept. SPECIMEN overprint	O25SD (Cat. ?)	50.00
1c Justice Dept. SPECIMEN overprint (error) signed Geo. B. Sloane	O25SDa (Cat. 38.00)	70.00
12c Navy Dept. SPECIMEN (error) overprint signed Geo. B. Sloane	O41SDa (Cat. 350.00)	475.00
1c Post Office Dept. SPECIMEN overprint INVERTED, signed Geo. B. Sloane	O47Sdb (Cat. 30.00)	75.00
15c Post Office Dept. SPECIMEN overprint	O53SD (Cat. 20.00)	35.00
90c Post Office Dept. SPECIMEN overprint (error) signed Geo. B. Sloane	O56SDa (Cat. ?)	650.00
1c State Dept. SPECIMEN overprint (error)	O57SDa (Cat. 40.00)	57.50
1c State Dept. SPECIMEN overprint (small "i")	O57Sdb (Cat. 15.00)	45.00
1c 90c State Dept. SPECIMEN overprint, small faults,	O57-67SD (Cat. 54.45)	47.50

H. R. Harmer, Inc., New York, N. Y. Sale of Jan. 5, 1966.

United States

Postal Stationery

1863	Nesbitt essay, 15c blue, Lincoln on vert. laid paper, 34 x 31mm. (Thorpe 18b)	42.00
1865	Nesbitt essay, 1c dark blue, on size 2 orange wove envelope (Thorpe 30b)	23.00
	Nesbitt wood-cut essay on orange unwatermarked laid paper (Thorpe 30d)	26.00
1869	National Bank Note Co. essay, 1c carmine on buff entire (Thorpe 51b)	170.00
	same as above, but brown on buff	(unlisted) 170.00

	2c lilac essay on white watermarked paper, embossed entire (Thorpe 52a)	130.00
	3c red on white essay, otherwise same as last ----- (Thorpe 53a)	130.00
	3c green on white essay otherwise same as last ----- (Thorpe 53b)	160.00
1870	National Bank Note Co. engraved essay 12c red on orange, entire (Thorpe 59a)	32.00
1886	5c blue air mail entire on watermarked white paper ----- (Thorpe 501)	170.00
	Reply Card essay in red and brown, inscribed "Write addresses only, etc." (UYI-E)	13.00
	Reply Card essay similar to last but inscribed "Patent Reply," etc., a set of 5 diff. color combinations ----- (UYI-E)	13.00

SPECIMEN and U. P. U. overprints

Specimen entires

	2c brown on orange (type 14)	
	2c brown on manila (type 7, not listed)	
	6c on cream (type 14) ----- (U40, 80, 81, 87S)	27.00
1899	2c entires, Specimen overprints (Thorpe type 36) 2 on white, 3 on amber, 1 on oriental buff, 2 on blue, diff. sizes and knives ----- (U362-65S)	15.00
	Universal Postal Congress on 1c blue entires, 2 on white, 2 on amber, amber and amber manila, all diff. sizes and knives ----- (U294, 6, 4SP)	23.00
	U. P. C. overprint on 2c green on white, 7 unused entires, diff. sizes and knives ----- (U311SP)	24.00
	U. P. C. overprint on 2c green, 5 on amber, 3 on oriental buff, diff. sizes and knives ----- (U312, 13SP)	26.00
	U. P. C. overprints on 2c green, 3 on blue, 2 on manila, diff. sizes and knives ----- (U314, 15SP)	20.00
	U. P. C. overprints, on 2c on amber manila, 3 diff. sizes and knives on 5c blue papers ----- (U317, 20, 21SP)	20.00

H. R. Harmer Inc., New York, N. Y. Sale of Dec. 14, 1965.

10c orange, Postal Savings, large die proof -----	PS1Pa	65.00
10c deep blue Postal Savings, large die proof -----	PS4P2a	25.00
2c dull chalky blue, trial color proof on India with trial cancel -----	73TC3	23.00
2c gray-black, trial color proof on India with trial cancel -----	73TC3	47.50
1c blue, essay, grilled all over -----	63E	24.00
3c rose essay experimental grill all over -----	79E-Cg	38.00

Department Specimens

1c Agriculture, 2c Executive, 1c Navy, on soft paper all blocks of 4 and 1c Justice block of 12 ----- (O1, 2, 10, 25, 35XDO)	50.00
---	-------

To publicize the 1964 National Exposition to be held in Lausanne April 30 thru October 25, 1964, Switzerland released a special issue of four values (Scott Nos. 430-433) September 16, 1963. The designers were Pierre Monnerat of Lausanne (10 and 20c); and Armin Hofmann of Basel (50 and 75c). These stamps were rotogravure printed by Courvoisier, S. A., of La Chaux-de-Fonds, Switzerland.

On November 1, 1921, Italy issued a single design (Scott's A64) 4-value series commemorating the Third Anniversary of the Victory of the Piave in World War II. Alberto Repettati engraved the die. This issue was intaglio printed in the State Printing Plant at Turin. Proofs exist in the government archives.

Reports of Society Monthly Meetings

JOSEPH G. REINIS, *Chairman*

KENNETH MINUSE, *Secretary*

Meeting of February 9, 1966. Present: Messrs. Altmann, Blanchard, Boutrelle, Chao, DeGenring, Feldman, Gros, Jackson, Litt, McIntire, Minuse, Morris and Reinis.

Dr. Blanchard, noting the presence with us of our visiting member, Mr. Tsin Chao, now residing in Brazil, said he would like to show again the gift he had received from this talented engraver shortly after their first meeting in 1954. (The unusual circumstances of this meeting and the friendship that resulted are recorded in JOURNAL No. 44, page 236.) This was an inscribed and signed die proof of Mr. Chao's engraving of Dr. Sun Yat-Sen, one that had been used on many Chinese notes. Originally the engraving of Dr. Sun Yat-Sen was used on the notes produced for the government of China by the Chung Hwa Book Co. In the Second World War the plate was used by the Chinese Bureau of Engraving and Printing, eventually finding its way to Taiwan around 1951 where it was used to produce some more notes. He also showed a few such notes, as well as some others containing vignettes by this engraver. In conclusion he suggested that the Chairman invite Mr. Chao to speak to us.

Mr. Chao, in response, said that he would tell us something about his career as an engraver. At an early age, about thirteen years, he became an apprentice in the engraving department of the Chung Hwa Book Co. in Shanghai, and through long and hard hours and a great love of his work he made good progress—and in more ways than one: in the course of time he married his teacher's daughter and eventually assumed his teacher's position as manager of the engraving department (what in this country we would call a true "Horatio Alger" story)!

Not long before the outbreak of World War II, in anticipation of possible trouble the company moved most of its plant from Shanghai to the British Crown Colony of Hong Kong. The Japanese struck at Pearl Harbor in December 1941, and within two weeks they took Hong Kong. They seized control of the Chung Hwa Book Company's plant and to Mr. Chao's distress destroyed most of his beautiful and beloved reference collection of engravings. The Japanese also destroyed the engraving division, which was located near Hong Kong on the peninsula of Kowloon.

Sometime thereafter the company succeeded in setting up an alternate plant in the interior war-time capital, Chungking, with Mr. Chao as factory manager and supervisor of the engraving department, where they continued to do security work for the government. It was at this time that Mr. Chao initiated his consultant work for other printing and engraving firms. When the war was over, the main plant was re-established in Hong Kong, with Mr. Chao as its manager and supervisor of all engraving. The Communist infiltration into the mainland greatly hampered the unity of the Chung Hwa Book Company. Within two years the Communists got full control of the company and he decided to leave Hong Kong, going to Brazil to live, where he had friends. While now inactive as an engraver, he makes annual visits to the Orient and acts as consultant and advisor to an independent Chung Hwa Book Company established in Taiwan.

In 1964 Mr. Chao made a trip to Taiwan, where upon the invitation of its Bureau of Engraving and Printing he gave several lectures. This gave him an opportunity to show his engraving collection, which excited much surprise and admiration. The collection was photocopied so that others could share the beauty of such detailed and difficult work.

The speaker also showed a large number of color photographs recording some later experiences in Japan. He explained that his father-in-law, who learned engraving in Japan under the instruction of one of the top engravers (director in charge of the engraving department) of the Toppan Printing Company, in Tokyo, which company was responsible for a considerable portion of the government's engraving and printing and that of other neighboring governments, before his death had requested Mr. Chao to try to do honor in some way to the memory of this respected teacher. About four years ago Mr. Chao got in touch with the president of the Toppan Printing Co., a visit was made to Tokyo, his mission was accomplished in a satisfactory manner, and he himself was royally entertained and his own engraving work highly acclaimed by officials and engravers of the Toppan Company, whereas hitherto it had been practically unknown to them. Most of the pictures shown were concerned with the attending ceremonies and events. It is impossible to record here the many interesting details of Mr. Chao's talk, but it is hoped that eventually we may have an article in our JOURNAL covering it more thoroughly.

Thomas F. Morris showed some very fine early die proofs of Columbia, and *Dr. Glenn Jackson* exhibited a beautiful collection of early Valentine covers with Waterbury, Conn. cancellations.

Meeting of March 9, 1966. Present were: Messrs. Altmann, Blanchard, Brooks, Gros, Jackson, McIntire, Minuse, Myer and Reinis.

John Myer showed some very interesting essays and proofs of Colombia. These were part of a new discovery he had made in his intensive study of the philately of this country and was part of an exhibit he was to show at the Collectors Club meeting the following week.

Julian Blanchard exhibited another part of his collection of bank notes with matching vignettes.

Sol Altmann showed a very interesting group of 1861-67 essays and copies of related patents. The material dealt with various grills, inks, and chemical papers essayed for the United States Post Office Department to prevent fraudulent re-use of stamps.

Examples of some of the patents are listed below:

Antisell, Thomas, Patent No. 95,626, dated October 5, 1869. Improvement in inks for printing revenue, postage and other stamps so as to secure greater safety and prevent frauds. Two or even three sensitive inks of different tints may be employed with advantage. See 85E-G, three cents. The same essay with oval perforated represents the *Bierce, W. W.*, Patent No. 192,968, dated July 10, 1877. Claim: This invention consists in a stamp paper, a portion of the face of which (preferably the center) is raised above its contiguous parts, and is either wholly or partially surrounded with perforations.

Bowlsby, George W., Patent No. 51,782, dated December 26, 1865. Claim: It consists in the tearing off the projecting part (coupon) of the stamp by the postmaster before the letter is put into the mail. See 63E, one cent.

This design without the coupon was experimented with by the National Bank Note Co. with the following:

Loewenberg, Henry, Patent No. 53,081, dated March 6, 1866. Claim: Chemical agents applied to prepared paper so it will instantly discolor the paper, thus exposing the fraud.

Macdonough, James, Patent No. 52,869, dated February 27, 1866. Claim: A sensitive soluble ink adapted for both plate and surface printing. Glycerine in combination with gelatine adapted to reduce solubility of ink.

Wyckoff, William C., Patent No. 53,723, dated April 3, 1866. Claim: Coating the side of the paper in which the printing is to be done with a surface of water-color pigment or opaque surface, to receive a good impression and to be quickly soluble in water.

Also displayed were the large die proofs, small die, 1903 and 1915 printings, plate proofs on India paper in blocks of four and the plate proofs on card.

Meeting of April 13, 1966. Present were: Messrs. Altmann, Blanchard, Boutrelle, Chao, Feldman, Gros, Jackson, Minuse, Morris and Reinis.

Mr. Chao showed us a portion of his collection of "Error Notes," some that were produced by major firms in England and the United States for the Chinese government. He commented on how rare they are and told some interesting stories about how he had patiently managed to acquire some of them. He said he is now collecting some U. S. error notes produced by our Bureau of Engraving and Printing and plans to make a comparative exhibit on his next visit to Tokyo.

In answer to questions, the speaker described how his company managed to operate when forced to move to the interior of China (to Chungking, the war-time capital) to escape the Japanese. What equipment they could get, he said, was installed in a cave in the side of a mountain, well protected from enemy bombing, and there they were able to do some security work for the Chinese government.

Thomas F. Morris exhibited a group of Chinese bank notes of the Republic regime along with notes of Central and South American countries. Another section of his exhibit included some unusual proofs of Match and Medicine stamps, also specimens of Tobacco and Snuff stamps in proof form.

Dr. Glenn Jackson showed some beautiful vignettes engraved by Lorenzo J. Hatch, some of which were signed by the engraver.

For the 1963 Freedom from Hunger Campaign, each of the 37 territories of the British Commonwealth issued a stamp in a common design (see Aden A12). Harrison & Sons Ltd., London, printed these by rotogravure using a design prepared by Michael Goaman. These were placed on first day sale June 4, 1963.

Secretary's Report

BY KENNETH MINUSE, *Secretary*
1236 Grand Concourse, New York, N. Y. 10456

Members Admitted

- 1045
- Litt, Nathaniel, 535 East 86 Street, New York, N. Y. 10028 (Air Mails of Uruguay)
- 1046
- McIntire, Walter A., 134 Ascention Street, Passaic, New Jersey (U. S. Postage Dues)
- 1047
- Finkelstein, Arthur, 24-11 Parsons Blvd., Flushing, New York, N. Y. 11354 (U. S. Proofs)
- 1048
- Boutrelle, Adrien, 1 Montgomery Place, Brooklyn, N. Y. 11215 (No specialty)
- 1049
- Braceland, J. Frank, 4648 Woodland Ave., Drexel Hill, Pa. 19026 (U. S.)

Reinstated

- 920
- Mishler, Clifford, P. O. Box 194, Iola, Wis. 54945 (U. S. and Canadian coins)

Applications Received

- 1050
- Katz, Jerry A., 3947 York Ave. S., Minneapolis, Minn. 55410 (U. S. Essays and Proofs, Scott's No. 563) By Barbara Mueller
- 1051
- Storm, Jackson C., 10 Manning Road, Glen Cove, L. I., N. Y. 11542 (Fractional Currency, Proofs) By Julian Blanchard
- 1052
- Horovitz, Louis J., P. O. Box 247, Sunnyvale, California 94088 (No specialty) By Barbara Mueller
- 1053
- Schwartz, Richard, 168 Cherry Lane, River Edge, New Jersey 07661 (U. S. Locals and Carriers) By Rae Ehrenberg
- 1054
- Jaeger, Richard, 1905 Superior Building, Cleveland 14, Ohio (U. S. and World Revenues) By Rae Ehrenberg
- 1055
- Chaffee, Frederick S., 15 Easter Center Street, Rutland, Vt. 05701 (No specialty) By Julian Blanchard
- 1056
- Chemi, James M., 5932 N. 14 Place, Phoenix, Ariz. 85014 (British Commonwealth) By Rae Ehrenberg
- 1057
- Frenkle, H., 6056 Hurst., New Orleans, La. (Penny Black, Tasmania, India) By Rae Ehrenberg
- 1058
- LaVardera, Frank J., 64 Wellsboro Road, Valley Stream, L. I., N. Y. 11580 (U. S. and Canada) By Rae Ehrenberg
- 1059
- Craig, Dr. Robert L., 2099 W. Macon Street, Decatur, Ill. 62522 (Fish, Topicals) By Kenneth Minuse
- 1060
- Klein, Philip S., 325 S. Garner Street, State College, Pa. 16801 (U. S. Essays and Proofs, RR) By Rae Ehrenberg
- 1061
- Milne, Brian F., 14500 San Jose Street, San Fernando, California 91340 (1c Banknotes) By Kenneth Minuse

Change of Address

- 1044
- Poriss, Ralph G. to 6126 East Joshua Tree Lane, Scottsdale, Arizona 85251
- 797
- Chalmers, Mrs. Ethel A., to 8500 16th Street, Apt. 412, Silver Spring, Md. 20901
- 867
- Reinis, Joseph G., to 188 Montague Street, Brooklyn, N. Y. 11201

Deceased

- H103
- Harmer, Henry R.

Enumeration of Membership

Members reported in JOURNAL No. 90	234
Gains	6
Losses	1
Net Membership in this JOURNAL No. 91	239
Non-member subscribers	20
Applications received	12

Australia's 1964 Christmas Stamps

The design of the 1964 Christmas stamp was the work of John Mason of Armadale, Victoria, and depicts a child looking at a Nativity scene. The stamp was printed by the photogravure process at the Note Printing Branch, Reserve Bank of Australia, Melbourne.

The 10d Christmas aerogramme design bears the same general motif as the stamp, but as the letterpress method was employed for aerogramme printing, the stamp design had to be re-interpreted by Mr. Mason to accord with the different technique involved.

Plans for 1967 SOJEX

The Association of South Jersey Stamp Clubs, Inc. expects to hold its "SOJEX 1967" exhibition at the Hotel Traymore, Atlantic City, New Jersey, April 14-16, 1967. The Essay-Proof Society has been invited to participate in this.

Before accepting this invitation, we want to be sure that enough of our members will exhibit in order to have a respectable showing of essays and proofs. If such should be the case, an Essay-Proof Society Trophy for the best exhibit will be awarded. This, of course, would be in addition to whatever awards that "SOJEX 1967" will make.

Will any member who expects to exhibit please notify the undersigned in order that we can make the necessary arrangements.

KENNETH MINUSE
1236 Grand Concourse
New York, N. Y. 10456

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HOW MANY?

The E. P. S. has several hundred members. At a recent stamp exhibition, we joined with three other New York auctioneers in a discussion as to how many of these were auction buyers. We checked the number of bidders on a collection of proofs and essays in one of our sales who were E. P. S. members, and the number was surprisingly few.

There were more buyers who were NOT members than there were those who were. This indicates, for one thing, that the membership potential for the E. P. S. is rather large.

Does it also indicate that there are members who are not interested in adding to their collections? (We are allowing, of course, for those whose collections are so advanced that there is little coming up at auction to interest them.)

We'd appreciate comments on this, and we'd love to hear from any E. P. S. members who are interested in buying fine essay and proof material and who are not now on our list. There must be quite a few of these. Would any care to send us their names?

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#9XITCP5, (S a m e) Green,
Superb\$ 40.

#1P1h, (5c 1847) Brown on
Glazed Card. Cat. \$90+, V.F. \$ 80.

#1Pa1, (5c 1847) Red Brn.
on Cross hatched White Bond,
1 1/2"x2", Cat. \$100., V.F.\$ 75.

#2Pb1, (10c 1847) Blk. on
Cross-hatched Pink Bond,
1 3/4"x1 3/4". Cat. \$75., V.F.\$ 60.

#2TCP2, (10c 1847) Org.
Ver. on India, C. \$75.+,
Superb\$ 60.

#3P2a, (5c '47 Reissue) On
Bond, C. \$200.+ Superb\$150.

#11P3a, (3c 1851) On India,
Brush Trial Can., C. \$50.+,
Superb\$ 35.

#36P, (12c 1857) Plate 3,
Imperf. on Stamp Paper, Rare
V.F.\$ 50.

#37TC5, (24c '57) Red Brn.
on Wove, Rare\$ 30.

#38P2 (30c '57) Small Die,
Superb, C. \$75.+\$ 57.

#40P5 (1c Reissue) Imperf
on Stamp Paper, V.F.\$ 45.

#41P2a (3c 1851 Reissue)
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known, Superb, Cat. \$125.+ \$100.

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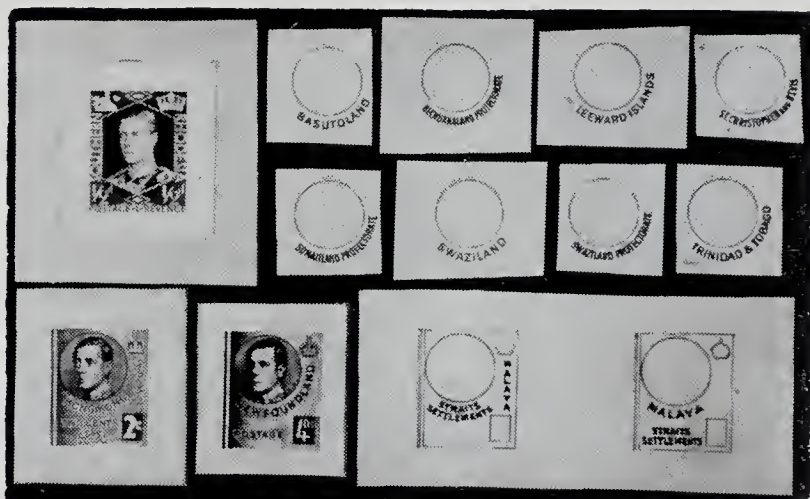
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